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LONDON, SATURDAY, JUNE 12, 1869.

LITERATURE

Lancashire: its Puritanism and Nonconformity.
By Robert Halley, D.D. (Manchester, Tubbs & Brook; London, Hodder & Co.)

LANCASHIRE is a fine subject for the historic pen. The county has a royal and sonorous name. She holds Palatinate rank, and stands, as it were, in presence of the throne. Her form is singular, her landscape striking. Her hills are stone; her shores are sand; her fields are mere and moss. A waste of water whitens round her coasts, and a bay of treacherous beauty cuts off her cities from the chief of her fells and lakes. She is a type of contrast. While her heights are bare of trees and swept by clouds, her valleys are bright with flowers and musical with rills. Where she is barren to the eye, she is rich with the hidden store of a thousand mines. The people are like the soil on which they live. Lancashire men are divided by sharper lines and fiercer passions than exist elsewhere. At all points thorough, they are at once the most loyal and the most revolutionary of our countrymen. If slow to move, when they are once in motion they go all lengths. If they fight, it is hip and thigh; if they cut down, it is root and branch. They live in extremes. Most of them are either uncompromising Papists or uncompromising Puritans; men who give no quarter, and would rather die than ask it. Wild, dramatic, tameless,—full of picture, full of surprise,—her story is like her people and her soil. Lancashire is the Red Rose of England, and her annals are those of the Plantagenet race. She is the mother of witches and of factory girls, of magicians and of cotton-lords. She was so faithful to the Crown that for many reigns she furnished the king's guard; so faithless that for many generations she supplied our chief regicides and assassins. Her sons are the most ignorant and the most superstitious, the most intelligent and the most liberal in the empire for which they have done so much. Not long ago, she was deemed, and not unjustly, the most benighted of English shires. To-day, she is thought by some who hate and more who fear her the shrewdest and brightest county in the land. Her men are rougher to the touch, her women fairer to the sight, than any of their neighbours far and wide. A few years since, she held no place in the fine arts. If she had scholars, they were not of the rank which win the world. Old Dr. Dee, parson and alchemist, was known the best; while at this present hour, it would be hard to find a single sphere of intellectual and industrial enterprise in which her children do not take the lead.

Such is Lancashire as a theme for literary art. The Rev. Robert Halley, a minister of the gospel who has laboured in the county for thirty years, and who is known to his neighbours as an eloquent preacher and an able divine, has taken for his theme so much of her story as concerns her religious life, with just so much of her politics and manners as clings to the movement of that religious life. This part of a great story he has told very well: in a fair spirit and in a readable style. Some faults the work has, no doubt; chief among which are, a rather narrow choice of reading and a total lack of original research; but, so far as the writer goes, he has seen with a clear eye and judged with an honest mind. The work is rather thin in substance; but what stuff there is in it is good and sound.

What was the state of our royal duchy before it fell under the sway of Puritan ideas? What have those ideas done for it?

In Ben Jonson's comedy, called 'The Devil is an Ass,' we find a very broad hint of what the wits and poets thought of Lancashire in the days of James the First. She was the Catholic county then, as she is the Catholic county now; yet her devotion to the ancient rites of her church could not blind a Catholic writer to the fact that she was stupid, coarse and dull. When Satan is about to send a missionary to London, he objects to Pug as not being sharp enough for such a place:—

You are too dull a devil to be trusted
Forth in those parts. . . . The state of hell must care
Whom it employs, in point of reputation,
Here about London. You would make, I think,
An agent to be sent for Lancashire,
Proper enough.

Pug, the devil thought, might do for Lancaster and Liverpool, but a much sharper fiend was needed for his work in London. This was the common view then taken of Lancashire by the wits. Every shire above the Trent was in those days far behind the rest of England in civil life; and of all these northern shires the royal duchy was the lowest and the last. Lancashire was hardly more advanced than Wales. In fact, it was rather Welsh than English; for the native stock had less of Saxon than of British blood in their veins. The music of a people is no bad test of their condition, and the Lancashire lads and lasses loved the savage bagpipe more than the civilized cithern. They were fond of dancing to the pipe, and of kissing each other to the merry squeak. Drayton was rather shocked at the sight, though he seems to have enjoyed the fun:—

So blithe and bonny now the lads and lasses are
That ever and anon the bagpipe up doth blow,
Cast in a gallant round, about the hearth they go,
And at each pause they kiss: was never seen such rule
In any place but here.

Kissing is seldom out of favour in any part of this merry isle; and by the Ribble and the Mersey, the gorse, on which it is said to depend, is certainly never "out of bloom." The coy damsels, who blush at kiss in the ring and such like games, should see the Lancashire lasses romping on a village green.

The men of this royal duchy were famous from of old for their love of rude sports and savage pastimes. Their delight was to track an otter, to run down a fox, to bait a badger, to throw at a cock. A bull-bait and a dog-fight made them happy; but the highest treat of all was a Sunday battle of Jack and Tom. A stout and bony race; men long of limb and dense of wit; neither quick to see nor keen to feel, they made capital soldiers and liegemen. Slow to learn, they were also slow to change. The higher class were hunters; riding great nags, which they ruled at will, though not with much art and grace, since they held their reins in the right hand, and whipped their stallions with the left. The lower ranks were excellent with the pike and bow. Much of the county was unreclaimed; the hilly parts being crag and fell, while the lower country was wood and brake. A vast forest lay along the Mersey, yielding cover to thousands of savage beasts. Eagles lived in the cloughs, and otters frequented the streams. Foxes were common, and wolves were sometimes seen. All classes of the people joined in the chase of these noxious things,—the citizen like the farmer, and the parson like the squire. Nothing that deserved the name of a road was known. Even the King's highway from Preston to Lancaster, the capitals of his duchy and of the shire, was broken by rocks and torn by floods. Liverpool and Manchester were connected by a bridle-path. The people were very poor; so poor that they shirked the duty of sending members to represent them in the

House of Commons, on the ground that they could not afford to pay these men their wages. Some of the boroughs lost their franchise through this poverty of means and poverty of spirit. The shire itself declined to send up a Knight of its own; and basely bargained with a neighbour to divide the representation and expense of keeping in London a Knight for both the shires!

In the reign of Good Queen Bess, though Manchester cottons were not unknown, the county was rather sought for her dogs and cattle than for her cotton twist. As Drayton said, "She doth all shires exceed" in "a great race of hounds":

While from their bellowing throats upon a scent to roar,
That you would surely think that the firm earth they tore.

The Lancashire kine were still more splendid than the Lancashire dogs:—

In all this isle there no such cattle be,
For hugeness, horns and hair, as these of Lancashire.

The breeders came, we are told, from far and near to buy these horny, hairy beasts, in order to improve the quality of their weaker stocks. The wealth of Lancashire in coal—as the poet calls it, "her bituminous turf"—was known even then; but in the tale of her riches, coal is scarcely ranked so high as

Her store of oats, which her black glebe doth bear.

All these things hint that the county was then held by a race of graziers and husbandmen, not of spinners and shippers. The general picture of the shire is dark, unlovely. Her face is stern. Her hills are scars, and set on her face like warts. Her aspect is so grim and sour that the sea-nymphs fly from her in fear. Her soil is black, her meres are slimy, her trees are few and scattered. Her brows are bound with crags. Even that grim god, Neptune, shuns her with a curse. Such is the picture which Drayton draws of Lancashire in the reign of James the First.

The Reformation would have fallen dead in the county but for one lucky chance. No native wanted the "new light" and the "new learning." Few of the gentry could read and write; and their servants were sunk in the deepest night of ignorance. Book and bell, they said, belonged to the priest, just as the horse and whip belonged to the squire, and the pike and spade belonged to the churl. Priest and monk were only a degree above their flocks; not one in ten of the clergy could read the text which he mumbled through in his daily Mass. But then a little learning stands for much in a place where hardly any man can sign his name. Where all the rest are blind, the one-eyed man is king. Hence, in that rude and letterless shire, the layman had no chance of learning what the "new light" meant; and he remained the thrall of his priest long after his countrymen below the Trent had won their freedom; very much because he was then in the condition of mind in which it is best for a man to be the thrall of his priest.

The happy chance which brought the "new learning" to his doors, unsought and undesired, was the settlement in some of the towns—notably in Bolton and Manchester—of a Dutch colony. The strangers were fullers and dyers, who had left their country in order to improve their condition. In the first instance, they had been drawn over sea with a good deal of art. Some sharp fellows, who spoke their tongue (not hard for men of our northern shires to learn), had been sent over to towns like Bruges and Ghent, which were then renowned for their skill in dying and weaving cloth. These agents had been told to go into the beer-houses, where the Dutch 'prentice lads came to drink, and to stir them up with tales of what they might

expect if they would only carry their trade across the sea. In England wool was plentiful and food was cheap. The country was fine, the women were fair. What was the condition of working men in Ghent and Bruges? At best, they were only slaves; and in some respects they were treated worse than brutes. Were they not forced to get up early and to sit up late? Were they not fed on a rank herring and a crumb of mouldy cheese? Were they not beaten when they were weak, neglected when they were sick? And for what were they made to toil like horses and to starve like dogs? For masters, who got riches from their labour and cared nothing for their pain. In England, they would labour for their own profit. Every man could be a master. Warm hearts and open arms would welcome them into every town. Instead of herrings and cheese, they would feed on the finest mutton and the tenderest beef. They would find nice beds and the nicest bedfellows; for the houses in England were clean and bright, and the richest yeomen in the land would think their daughters happy in the love of such promising young men.

Hosts of dyers and fullers had crossed the sea under these temptations, and not a few of them had found their way to the towns on the Bollen and the Irwell, where they planted the seeds of that craft which now supplies the civilized world with cotton prints. These early settlers in the county had but little in common with the natives, from whom they held aloof, like their brethren on the Thames. They kept a close correspondence with their countrymen abroad, through whom they heard of the great religious movements then proceeding in the Seven Provinces, and in the great countries beyond the Rhine. From these strangers the "new light" came into Lancashire.

The chief dealing of these foreigners was with the monks. The Cistercians were not only good farmers and extensive breeders of cattle, but, from their intelligence, they were almost the only merchants in the shire. They had much to do with the colonists, and from these colonists it is likely enough that the new learning first crept into the Church.

The lay natives of Lancashire lived in a darkness which they loved, and from which it would have been misery to be drawn. In the rites of their Church they found everything to stir the pulse and satisfy the soul. They were a simple race, and that Church was rich in pomp and show. They were an idle people, and that Church provided them with saints' days and holy days on which it was right to leave off work. They loved to romp and dance, and that Church was favourable to village games and sports. They were fond of wassail, and that Church gave her sanction to May-day feasts and Whitsun ales. From first to last the rites of the Church were woven into the texture of their lives. The Church was with them, early and late—from baptism to marriage, from marriage to shroud; in the daily grace and the even-song, in the seed-time revel and the harvest home, in the yearly fair and the occasional wake, in the Robin Hood pageant, in the flowering of the well and at the burning yule-log. In these pastimes, which his priest allowed and in which he shared, there was a jollity to warm his heart. They were not always moral; they were not often decorous; but they suited his rough nature, and the Church was an indulgent witness to excesses from which she drew her rents. Many a poor priest lived on money which would now be denounced as the wages of sin and shame; for, on the annual festivals of their Church, the publicans paid a high rent to the clergy for leave to set up booths and stands in the churchyard, in which they carried on a riotous trade by day and night. These booths

were like the sheds set up in our fairs and on our race-grounds now; but while they were conducted under clerical eyes only, they were infinitely more abominable than any of the dens and hells now found at Ascot and on Epsom Downs.

The reformers set their faces against these things—not, as some folks think, because they feared that souls were lost by joining in either a morris-dance or any other dance, by following a rush-cart, by climbing a village pole. This was the mistake of an after-time: a mistake which we are glad to find Dr. Halley pointing out to those whom it much concerns. Dissenters of limited reading often fall into the error of supposing that their stout foregoers had set their faces against sport as sport; condemning their children to a cold and colourless observance of what was thought a religious life. But such was assuredly not the case. These early Puritans were rather a merry folk. If they set before their eyes the pattern of a sober and godly life, they proposed to adorn it with manly exercise and rural joy. If one side was *Il Penseroso*, the other side was *L'Allegro*. These early reformers were not men of clouded intellect, waging war against human nature; had they been such, they would not have done their glorious work. Their strength lay, not in their being strait and silly, but in their being broad and wise. They set their faces, not against games and sports because these were pleasant to the flesh, but against certain games and certain sports which had become a part of the old church rite, and were turned to profit by the priests.

Some of these games were innocent enough, such as Maying and well-flowering; others were highly pernicious, such as church-ales and midnight dances. The Puritan made war on all. If a feast had any connexion with the Church, it was abominable in his sight; but he never pretended that innocent frolic was a thing to be put down. He lowered the Maypole, as a standard of the Evil One; but he never said that dancing to music was a sin. On the contrary, the same man who denounced a rush-cart would spend his afternoons in playing at bowls and billiards, in riding after hounds, in throwing at the cock, in chasing the otter, and in twenty other manly pastimes.

This mistake as to what a Puritan meant by his opposition to rush-carts and Maypoles, is not all. The error is wider, and we should have been glad to hear Dr. Halley on this second subject also.

Some people still regard the Reformation as a blow dealt upon the more beautiful side of our civic life—as an event which made us poorer than we should have been in all that concerns grace and art. These people assume that the Italian Church is wedded to painting, music and architecture, in a way to give it some special claim on the artistic mind. This is an error; but it is an error which an extreme party among the Puritans of a later time said much to cause. The Roman Church undoubtedly calls in the aid of art more freely than the English Church; but the connexion of art with religion is much older in Italy than the Roman Church; and the divorce of art from religion is much older in these islands than the days of Henry and Cranmer. Great the difference is, no doubt, between the Roman and the English rite; but this difference springs far less directly from the religious system than from the peculiarities of climate and of race. The Italian was an artist when the Briton was still a savage; and he had carried his taste into his temple and circus long before he had a chance of carrying it into his church. The Briton had then no taste with which to adorn his public life.

The Pantheon and Stonehenge are older than St. Peter and St. Paul; and in these great temples of Italy and England something of the original genius of their people may be read. The Pagan temple was of marble, the Druidical fane of rock. One rose in the heart of a capital city, the other in the midst of a savage waste. The Pantheon was thronged with statues, Stonehenge was filled with skulls.

These facts may serve to suggest that dogma and discipline had less to do with the pre-eminence of Italian art than some men fancy. The divergence in taste is older than the divergence in rite. The common assertion, therefore, that one church is favourable to art and taste, while the other is unfavourable, has no foundation in actual fact.

There is another point to note. If the Church of Rome were by nature, and not by accident, an artistic church, the countries in which it held sway would be to the end of time the countries in which the highest art would flourish. But such is not the fact. Art has all but deserted Italy and Spain for Germany and England. Rome is still a workshop of the arts; but the great workmen are foreigners,—nearly all of them children of the Reformation. The living schools of art are now in the North and West—chiefly in those countries into which the Reformation flung the seeds of a freer life.

When the new ideas showed themselves in Lancashire, they took, from force of contrast, the most passionate form of speech. In a moderate county the change might be moderate in tone; in a Papist shire it would, of necessity, be extreme. In some few families, such as the Stanleys and Traffords, the change was personal and political. The men of these great houses renounced the church ritual, and seized the church lands. The Stanleys once, the Traffords more than once, fell off from the new faith: but they never gave back the property which they had torn from the ancient church. In keeping what they had got they were always consistent and always sound. But the main body of reformers in the country kept their hands clean from these degrading spoils. They took up the new faith because it was good for their souls, not because it was profitable to their estates. In fact, it was better for them, even in a worldly sense, than abbey farms and rents. The Earl of Derby told the martyr Marsh, that the best religion was that which had the most good luck. The Earl was fond of good luck; and his successors in the Latham and Knowsley estates have been staunch to "good luck"; yet the simple dyers and printers who took to the change of creed because it gave free play to their intelligence, and in the end to their industry, brought far more profit even to the Stanleys than they derived from all their plunder of the vanquished priests.

The Puritans made Lancashire what it is.

The Parks, Promenades and Gardens of Paris, described and considered in relation to the Wants of our own Cities, and of Public and Private Gardens. By W. Robinson. With Illustrations. (Murray.)

A century ago, there was no such thing as a garden in or about Paris for the people. The Elysian Fields, indeed, were there; but in summer, they were all dust; in winter, all slush or ice. Now, Paris is so provided with gardens, parks and promenades, that some Parisians affect to despise the country, and are ready to exclaim with their type in "Nos bons Villageois," "Oh, Square St. Jacques Boucherie!" and draw comparisons between it and the country, quite to the disadvantage of the latter.

To the Parisians of a hundred years ago

there were few things more wonderful than the pinery of the Duke of Bouillon, near Évreux, and the English gardener who reared the fruit for that potential peach. It is true that some people preferred the kitchen-gardens of the Duke of Penthièvre (father of the beautiful and hapless Princess of Lamballe) at Anet. Both were sights for those persons who had influence enough to obtain admission to them. There was no such admission, for the common Parisian at least, to the gardens of the Dukes of Chartres and of Biron. That of the last has been swept away. Two gardens that belonged to the former Duke have become the property, as it were, of the people. The Palais-Royal garden had its day of fashion, and though now as pretty as the Duke left it, is vulgar; but Monceaux is in its first popularity: a man may deliciously dream away a hot morning there, and fancy himself in the tropics. When these gardens were the secluded resort of princes and red-heeled *cocodettes*, the very idea of arranging gardens for the people within Paris or near the barriers was declared to be ridiculous. The mud or the dust, the hard stones, and the chances of being run over were considered pleasure and variety enough for the *badauds*.

These *badauds*, however, had their own opinions on men and things, and they very soon after gave loud tongue to them. A hundred years ago, they stood with their backs to the walls of the gardens of the Tuileries, into which they could not then enter, and they gazed on a novel sight. There lay moored before them a ship of 170 tons, which its Captain Berthelo had brought up the Seine from Havre in ten days. It was a wonderful thing to the Parisians that their city should thus be a port for vessels from the high seas. The learned told them that Scandinavians had ascended the Seine with 700 ships, to besiege Paris; and the something more or less than learned protested that Julius Cæsar had built the fleet there with which he afterwards invaded England. The people were then mad to make a seaport of Paris. The thought of public gardens never entered their minds. At present the seaport question is just where it was then. The arrival of an English merchant-vessel alongside the Tuileries the other day set all Paris astir again on the subject of making it a port. Meanwhile, the people have new gardens created for them in all directions. These are admirably described, with the eye and mind of a practical man and a first-rate gardener, by Mr. Robinson. Nothing seems to have escaped him in his practical quality. As a fellow of the Linnean Society, not a leaf or flower, the effect of light or the value of shade, but attracts his notice and suggests some application. He is, however, strictly professional. His sympathies are with the beautiful and useful. He most pleasantly talks as he leads us through the picturesque tortuousness of the Bois de Boulogne; but he has no word for the gay Anonyma bird which may be seen there. "Oiseau," as the phrase goes, "qui n'est pas entrevenu par un épier."

When the ill-dressed public was first allowed to share with the "upper crust" public in resorting to the Tuileries gardens, the former humbly took an alley to themselves, or they crowded the upper terraces and looked down with a sort of pride on the plumed and hooped beauties, the scented abbés, and the rest of the "world" which fluttered beneath them. It is perhaps not generally known that when the Duke of Chartres (afterwards Égalité) built the shops and houses which now surround the garden, he destroyed the beauty of the latter by cutting down the grand old trees which had flourished there from the time of Richelieu. The difference between the ancient and modern

garden of the Palais Royal is as great as that which exists between the Park of Monceaux and the modern garden just named.

It is a singular fact that such old parks as were once to be found in France did not altogether belong to the owners. The game, at least, which was bred there belonged to the King whenever His Majesty thought fit to claim it; that is to say, if the King wished to shoot on the neighbouring plain, the game was driven out of the park and within shot of the royal sportsman. That state of things has gone by, and the Parisian who used to be content with a pot of basil in his window and a joyous Sunday in the Pré St-Gervais, when the cherries (and the lips of Galatea) were ripe in June, now has his squares, his gardens and his parks in which to enjoy himself on any day in the year. A more fashionable resort at one time was the garden at *Bagatelle*, the pretty estate from which "Capet de Provence" ran away, and where some of his best friends used to abuse him or predict his return. One or two of these gardens, deserted by aristocratic proprietors, were devoted to public amusements, but then they lost all that can make a garden attractive; though as much of Nature was to be seen there as French ladies could exhibit when Greek *mode* was the Paris *mode*,—which meant as little of dress as could be put on and could be called dress. To be near the rose in those days was not to be sensible of additional sweetness. This, too, was at a time when the setting-up of undraped statues in the gardens of the Tuileries and the Luxembourg made all the nearly undraped ladies exclaim, "*Comme c'est immoral, ça!*" *Bagatelle* has disappeared, after recovering from vulgar uses, and other gardens of once famous name live now only in the memories of a very few. Marboeuf, the work of an Englishman for the Count of Choiseul-Gouffier, Tivoli and its terribly dear delights, Ruggieri and its fiery pleasures, Beaujon and its noisy crowd, these and half-a-dozen besides as much belong to history as Clovis and Clotilde. A pretty garden, after the name of this Christian Queen who subdued the Frank King who conquered Gaul, is one of the many new "Squares" which have been of late opened to the public. It is not, however, of the class of Beaujon and its fellows. One sort of amusement at these places, the *Montagnes Russes*, has never been so perfectly and happily described as by Tom Moore's sentimental offspring, the ever-delicious Biddy Fudge.

Mr. Robinson's book on Paris (which, by the way, includes Versailles, and, of course, all gardens of note nearer to the capital), cannot be studied without the thoughts reverting to the city that has disappeared. Much of the picturesqueness of the old Paris has gone for ever, and the new is not very much healthier, for the reason that the new, lofty houses have very little ventilation in the rear. Still, within a generation, Paris has changed from the dirtiest to the cleanest city in the world, to the promotion of general health. London, in the same space of time, has accomplished sanitary works which are out of sight, but are not the less useful. Outwardly, however, our capital is now, at certain seasons of the year, the dirtiest in Europe. Our streets after a thaw or after rain are a disgrace to our civilization, and to whomsoever is charged with the office of keeping them clean. There is no reason why London should not be as much a city in a garden as the best of our suburbs is. The author has much to say on this subject:—

"Why, without touching at all upon the most crowded and filthy parts of London, one may see more in a walk from the Strand or Fleet Street to the Regent's Park than would suffice to make

him exclaim, 'What a miserable and disheartening accompaniment of all our boasted progress!' Such a reeking mass of mismanagement as may be found from east to west and north to south, the world has probably never seen; and yet London is the 'richest city in the world!' The wealth of it, compared to that of such towns as Rouen or Milan, is as Mont Blanc to Primrose Hill; yet either of these cities would put the 'centre of civilization' to shame as regards clean and well-planned streets and promenades. It is a city of commerce, and we cannot afford space or money to remodel it, say some; but apart altogether from questions of salubrity and appearance, imagine for a moment how much is lost from mere want of room even in our leading thoroughfares. In many cases they are almost impassable except to those used and compelled to force their way through them, while if the pressed pedestrian retires into a cab he may find himself brought quite to a standstill in some busy groove. Wide thoroughfares and free circulation would be found to agree as well with commerce on the banks of the Thames as on those of the Rhone at Lyons. All real improvements would result in a clear gain to the business of a city, as will doubtless be proved ere long by our truly worthy Thames embankment. But the space? Land is too dear! This is really not a great difficulty in London. There is no city which could be pierced with free, open roads and boulevards more cheaply and readily. In its very centre there are acres covered by shallow brick buildings, which have not cost, and do not pay, nearly so much as closely packed, tall, stone houses in inferior parts of Paris, that are cut through every day almost as freely as if they were made of pasteboard. Regions like that of Tottenham-court-road, most important and well situated for business purposes, are covered by the veriest shanties, which are of comparatively little value. In such places houses to accommodate twice the number of persons might be built, and lodge them far more comfortably than at present, while the streets might be as wide again, and therefore have purer air and more light. Wide tree-planted avenues might lead from the embankment out towards the pleasingly diversified suburbs, and would act as veins of salubrity to the regions they traversed. The increase in the value of property along such main arteries would repay for the outlay. If land be really so valuable, why occupy it with such trifling and unprofitable buildings? The fact is, the objection as to space, which is usually urged as the greatest, is no objection at all. Half occupied and sometimes waste ground without the margins of the city, and square miles almost worse than waste within, attest this."

For how the improvement of London is to be effected we must refer the reader to Mr. Robinson's handsome volume. With reference to the especial subjects of which it treats, it may be said that Paris has never before been so thoroughly laid open, not merely to visitors but to Parisians, who, of course, know less about it as a whole than strangers.

Count Bismarck's Life. Part II.—[*Das Buch vom Grafen Bismarck*, von George Heseckiel. Zweite Abtheilung.] (Leipzig, Velhagen & Klasing.)

Count Bismarck. By Ludwig Bamberger. Translated by Charles Lee Lewes. (Trübner & Co.)

THE chief interest of this new instalment of Herr Heseckiel's sketch of Count Bismarck lies in the extracts given us from the Count's private correspondence. His letters to his wife and his sister, written *à cœur ouvert*, in the intervals of the chase, of his journeys, or of his diplomatic duties, are thoroughly fresh and outspoken. They contain but few allusions to public affairs. What they tell us of their writer is mainly personal, and that in the strictest sense. Towards the end of the book, indeed, we find Bismarck in daily expectation of a call to Berlin; and his thoughts are so full of it

that he even mentions it to his wife. But at other times he writes careless and random accounts of what he has seen and what he is doing. Sketches of scenery are touched off with a rude vigour and heartiness of enjoyment. The minor troubles of a journey in out-of-the-way regions, of nights spent in strange beds, of hours passed in ungenial society,—the pleasures of hunting on a large scale, of meeting with agreeable companions, of drinking good wine and being treated hospitably,—occupy many pages in their recital. In many of these familiar letters there is nothing that can be called characteristic of the statesman. Some which breathe forth a tender melancholy, will seem still more strange to those who connect Count Bismarck with his speeches in the Prussian Chambers and his defiance to Austria. But taking these letters and contrasting them with the public acts of the man, we have a very singular character before us. The freshness and openness of all this life is its most significant feature. Herr Hesekei tells us that many have recoiled from the Count's outspoken freedom, fearing that it might conceal a snare. The rashness of the Count's speeches in the Prussian Chambers made others suppose that he had lost his head. We now see that in all this the Count was true to his real character. Had his public actions been moved by either calculation or infatuation, he would not have carried that strength or that weakness into his family life.

As the present part of Herr Hesekei's work comprises the period between 1847 and 1862, between Count Bismarck's first entry into political life and his assumption of the Premiership, we might look for more details of a public character than are given us. In 1847, the future minister was returned to the United Assembly which had been summoned by Frederick William the Fourth, and in that body, as in the one which succeeded it, he spoke in favour of the monarchical principle, in favour of Prussian separation, against giving votes to the Jews, against allowing the Second Chamber to wield the power of the purse. In one of his earliest speeches he showed himself possessed of that calmness on which so many demands have been made since his rise to power. Being interrupted by a tumult of disapprobation, he quietly took a newspaper out of his pocket ("it was the *Spenerische Zeitung*," Herr Hesekei observes), and putting himself in a comfortable position, went on reading till the President restored order. We may admire these signs of intrepidity: it is difficult to sympathize with the sentiments which rendered them necessary. But it was not only in the Chamber or with the tongue that Bismarck defended his principles. We have a very characteristic sketch of him in a tavern where some guest spoke insultingly of a member of the royal family. Bismarck sprang to his feet, and exclaimed, "Leave the room! If you have not left it before this glass is empty I will break it over your head!" Of course there was an uproar. All the guests rose and began shouting and gesticulating. But Bismarck calmly emptied his glass, and then smashed it on the offender's head with such a hearty will that the glass was in shivers, and the head was left howling. A deep silence followed, in the midst of which the voice of Bismarck was heard asking unconcernedly, "Waiter, what does the broken glass cost?" General applause drowned the answer.

Herr Hesekei is at some pains to explain Bismarck's peculiar fidelity to his king. There are sentences both in letters and speeches which make the fact sufficiently palpable. We read in one speech that the population of the Prussian provinces still maintains the old popular

sentiment that a royal word is worth more than all expounding of the letter of the law. The Crown of Germany offered to the King of Prussia by the Frankfort Parliament might, according to Bismarck, be brilliant indeed, but the gold from which that brilliance would beam must be gained by melting down the Prussian Crown, and the new form would not become that Crown so well as did the old. Almost at the same time Bismarck was glorifying genuine Prussianism, and rejoicing that in the year of the Revolution Prussian soldiers were never heard to sing, "Was ist des Deutschen Vaterland?" The proclamation with which the Seven Weeks' War was opened by the King of Prussia was couched in a different tone. But Count Bismarck may have thought that there could be no harm in changing with his King. One of the most sudden transformations recorded in this book has no such excuse. Just before Bismarck left the St. Petersburg embassy for the embassy at Paris, which was to lead in a few months to the Premiership at Berlin, he wrote to his sister in a tone of resignation and retirement. If it was true, he said, that a high post at home was to be offered him, he would certainly decline it; his health and political troubles made him averse to so much work and excitement. The same causes made him hesitate about accepting Paris if it was offered him; London was preferable, as much quieter. "But for the climate and the health of my children, I should certainly stay in St. Petersburg. Berne is also one of my fixed ideas; dull places in the midst of fine scenery suit old people. The only objection to Berne is, that it has no shooting; for I do not care to scramble after chamois." When the time came, Bismarck found that the work and excitement of Berlin were better than a dull place and fine scenery. "In eight or ten days," he wrote to his wife a week after his arrival in Paris, expecting his recall, "I shall probably receive a telegraphic citation to Berlin, and then the whole game will be played out." But the citation was really the beginning of the game, as Herr Hesekei will show us in his concluding part.

We should look forward to that concluding part with much more interest if the author had shown any real acquaintance with his subject. But the history of Count Bismarck's diplomatic life proves more clearly than the history of his early life that Herr Hesekei is not in the position of a biographer, has no complete materials to work upon, is only favoured with some scraps and shreds from the ministerial table. We grant that many of these are valuable in themselves, and that the private letters of Count Bismarck would alone suffice to give this book a curious interest. But more than this has been promised, and hitherto that promise has not been fulfilled.

Herr Bamberger's political life of Count Bismarck is merely a sketch of the Count's public career, fairly written, and not altogether unfriendly; but not marked by any such characteristics as claim an extended notice.

NEW NOVELS.

Christopher Kenrick: his Life and Adventures.
By Joseph Hatton. (Bradbury, Evans & Co.)

Mr. Joseph Hatton has done unwisely in burdening a slight and almost plotless narrative, told in autobiographic form, with a series of digressional chapters, in which the wife, children and personal friends of the imaginary autobiographer exchange opinions on things in general, and criticize Mr. Christopher Kenrick's mode of telling the story of his own life; and when he defends these interruptions of a

pleasant and occasionally humorous tale by reference to the conversations of the Caxtons in 'My Novel,' he forgets that, in the masterly work which immediately preceded 'My Novel,' Lord Lytton had rendered his readers intimate with, and deeply interested in, the members of the Caxton family-party; whereas no preliminary measures have been taken to rouse an affectionate concern in the doings and sayings of the Kenricks, who, judged by their utterances in their domestic parleys, cannot be commended for any kind of superiority to the ordinary run of commonplace mortals. But, though these "chapters by the way" will appear vexatiously in the way to persons who, gratified by the opening chapters of the narrative, wish to follow its hero's shifting fortunes, no reader who has mastered the art of skipping will lay aside the record of Christopher Kenrick's trials and achievements in an unfriendly temper to its fictitious or actual producer. The only son of a provincial printer and bookseller, Christopher escapes from the control of a harsh and despotic father by running away from home in his sixteenth year, and, as reporter on a country newspaper, begins a career in which he works bravely, loves wisely, and, after enduring enough undeserved adversity to stir the compassion of sympathetic watchers of his imprudent but manly life, acquires wealth through his father's death, and raises himself to honourable influence and reputation by the exercise of literary and artistic faculties. How the boy exults in the dignity and modest emolument of a reporter on the *Lindford Herald*, plays innocently with a young actress who fascinates his fancy without touching his heart, quarrels with his editor and his bread-and-butter, falls in love with "a girl in her first long frock, a dark green llama frock, that clung to her lithe, undulating figure," and eventually becomes the lord of a prosperous and happy home, Mr. Hatton tells, or rather makes his Christopher Kenrick tell, in fluent and agreeable language that abounds with realistic touches, which would place a far less clever and wholesome story above the average of romantic tales. Some of the characters are delineated with considerable humour. For instance, Mr. Noel Stanton, the confident and "bumptious" young editor, who has a habit of believing in and admiring himself, in spite of frequent humiliations, is a droll and truthful portraiture. Another comical and successful piece of drawing is Mr. Mitching, the kindly and fussy proprietor of the *Lindford Herald*, who is given to speaking about "simple matters of the house" in the grand and sonorous language of leading articles and platform oratory, but submissively refrains from pestering his magnificent wife with what she derisively terms "his speeches." "Mr. Mitching never made speeches to his wife, but he did to everybody else. He button-holed people like the Ancient Mariner, and addressed them as if they were the Lindford Town Council or the British House of Commons; but Mrs. Mitching would not consent to be treated as an audience, and the pompous old gentleman respected every wish of Mrs. Mitching's with awe and reverence." If Noel Stanton and Mr. Mitching were the only distinctive and piquant pieces of portraiture in the work, 'Christopher Kenrick' would, for their sakes, deserve respectful notice; but, in addition to these worthies, the book contains so many well-executed characters and exhibitions of pleasantry akin to true humour, that, notwithstanding its errors of construction, it must be pronounced a success that will contribute to Mr. Hatton's growing popularity.

Arthur Clifford. By the Author of 'Basil St. John,' &c. (Edinburgh, Edmonston & Douglas.)

WHEN an author has written three novels, and especially when he has not written them too rapidly, he may be supposed to have established his precise literary calibre pretty definitely. In the present instance we act on this assumption with the more confidence, because this volume resembles in all its leading characteristics, with an unusual minuteness of likeness, the last that we had occasion to notice from the same hand. So thoroughly, indeed, is this the case,—the one variation of any importance being a highly moral undercurrent in place of an equally decided religious one,—that if this had been the author's first attempt instead of his third, we should have made exactly the same prediction which 'Love and Duty' suggested, that its writer's lot is cast in the pleasant places of highly respectable mediocrity, and that the chances are very great against his ever emerging from them, either by promotion or degradation. He can write readably, and his books may with confidence be suggested by Mr. Mudie's clerks to everybody who asks for "some new novel worth reading,"—provided, that is to say, they ask with the same sort of end in view as a lady starts with for her afternoon drive round the park—to kill an unoccupied hour or two by the aid of pleasant society, fresh air, and lively chit-chat. There are all three of these in 'Arthur Clifford.' Mabel, and Mr. and Mrs. Ramsay, and Lord Crondal, and more than one other, make up an abundance of the first; the whole tone and style of the tale supply the second and third; and as to the result aimed at, the plot is amply original, and spirited enough to kill any one's time who is not either very sensible or very phlegmatic, or both. In the exceptional cases (we know how exceptional they are among insatiable novel-readers) of these latter contingencies, the one fact which prevents us enjoying the satisfaction of accrediting the author, as a novelist, with metaphorical blue blood, will interfere very sadly, we fear, with his readers' enjoyment. The story labours under the serious (and we think we may say the solitary) disadvantage of not possessing even the most audacious pretence to reality. One concession, indeed, must be made to its inventor. We do not believe for a moment that he has blundered into this mishap either through mistaken judgment or through momentary excitement. Before he put pen to paper, or even dipped pen into ink, he must have resolved bravely to cast probability to the winds. From its vaguest outline to its minutest detail the history of Arthur Clifford is one that can only be explained by such a premeditated and deliberate adoption of the cause of Fiction against Fact. We earnestly beg not to be misconstrued into blaming the novel when we say this; and, indeed, as we are not at all clear as to what the real metaphysical explanation of Fiction's fascinations is, we even cherish a faint hope that to some this preliminary comment on the plot may be interpreted as very high praise.

Facts, however, are facts, as a good many have remarked before now; and the fact here is, that the facts narrated about Arthur Clifford must be regarded as very interesting, but very unblushing fiction. A young man who after leaving college learns that his late father has been a fraudulent trustee, and who thereupon, bent on defraying the debt, takes to literature with such success that for his first article, rejected as it is, he gets five guineas; and who very soon afterwards turns out to be such an indispensable contributor to one of the greatest newspapers of the day, that, rather than lose

him, the editor gives up his own opinions to his subordinate, "to do what he likes with," as children say; and who, in consequence, immediately

—moulds a mighty state's decrees,
And shapes the whisper of the throne,

by a single leader in the *Daily Budget*; and who, of course, by means of prosperity like this, rapidly saves money enough to pay off the paternal debt; and who writes a series of essays on current politics which all the clubs of London talk about and all fashionable society raves about; and who, in consequence of the discovered authorship, is at once asked to a great ducal dinner-party, selected expressly to meet "a particular person," *alias* "the rising man of the day," *alias* our hero; and who then and there meets an earl's grand-daughter, whose proud mother has hitherto spurned the would-be son-in-law as a nobody, but now, of course, joins their still youthful hands with delighted pride; and who thereupon finds himself, after one short farewell jump, "the lion of the day," "courted, sought after, and caressed," in turns by "the grave, the gay, the learned, and the frivolous," and at last fruitlessly bothered by the entreaties of the Prime Minister to waste his mind in that cramped sphere of action called "place";—a young man (to wind up a very long and overpowering sentence) who does all this is a very amusing hero, and obviously capable of making, as he does make, the foundation of an exceedingly cheery romance; but we are quite sure that the author (connected as he is with literature himself) does not need us to inform him that in this world of ours as it is, and as we have strong reason to fear it will for some little time longer continue to be, there are no Arthur Cliffords nor anything like them.

Married: a Tale. By Mrs. Newby. 3 vols. (Newby.)

MR. Disraeli remarked in the House of Commons a short time ago on the fact that Fiction, put into an autobiographical form, must inevitably be robbed of a certain amount of interest by reason of the reader's knowledge, from the very outset, that the hero has escaped all his perils, survived all his illnesses, and is in sufficiently good condition and spirits to write a novel about himself. Mrs. Newby's new book reminded us of the observation before we had turned over many pages. One feels so perfectly certain from the first what is going to happen in time, and one's prophetic powers have such constant yet easy work to employ themselves upon from step to step in the story, that when all ends happily at last, the sensation of having been treated too much like little innocents would be positively wrathful if it were not for the compensating luxury of feeling what sagacious prophets we have been all along. Mrs. Newby, indeed, is one of the most indulgent problem-makers we have ever had the good or bad fortune to sit under. She links together a chain of little mysteries with the sedatest air of the most austere philosopher, and the most solemn formality of the friendliest suit in Chancery, and yet somehow contrives to handle every one of them in such a fashion that we all know, long before she has got to the next link, exactly what it is going to be, and how it is to be fastened on. There is an amount of good nature in this—a good deal more, of course, than there is of art—that makes it a hard task to obey the stern demands of a critic's duty, and say that the book is simply readable and nothing more. Yet this is what we feel it an inevitable necessity to say, and in saying it we are only too certain that if there is any error, it is not on the side of harshness.

There is a certain amount of amusement,

not, perhaps, of a highly intellectual order, to be got from the process of tracking a novelist's mental footsteps, so to speak, from the starting-point to the goal. In this case the operation is sufficiently easy to be a capital elementary lesson for beginners. Let us carry our imagination back, then, to the precise moment when Mrs. Newby finally made up her mind that she would write a novel hingeing somehow or other on the ins and outs of ordinary married life, constructed on her usual laudable system of discarding sensationalism, and in a tone which, if not very vigorous, should at least be very innocent. In recording her soliloquies in the first person, we assure those of our readers who are sensitive on the point that we are guilty of no breach of confidence; the only confidence we are honoured with being our own in our own guessing powers, which, except as to verbal accuracy, is very great indeed.

On this high authority, then, we give the following epitomized report of what Mrs. Newby said to herself and what herself replied to Mrs. Newby, shortly before these three volumes sprang into existence:—"Let me consider: I want to invent some little domestic romance in which a man and his wife shall be the leading figures, and an everyday home life the background. I suppose one of the two must be very good and pure, and the other a great knave? Which shall be which? The husband, I suppose, ought to be the villain, and the wife—but stop: people will say they have read that sort of thing once or twice already. Well, then, the husband kind and trustful and faithful, and the wife—O! but that would involve the naughty element inevitably, and I don't want to have the least grain of that in one of my books. Then, both bad? But, goodness gracious! perhaps then the *Athenæum* would be comparing me with Miss Braddon, and uncharitable runners-down of poor human nature like her! Ah, well then, I must make both of them good. Two good people, nevertheless, will be thought rather tame heroes now-a-days. Happy thought! One of them shall *seem*—only just *seem*—for a little, very little while, to be naughty, and then turn out to be all right after all—there surely can't be any real naughty element in that? So be it: wife very good; husband, by all appearances, a bad man, a disloyal husband, treating her ill, having all sorts of mysterious secrets from her, and so on. He shall have a poor *protégée*, or a family he is ashamed of, behind the scenes, or some horrid confidence that he has sworn never to divulge even to his wife, and shall spend a lot of money without consenting to explain whither it all goes to poor, suspicious little wifery; and then she shall find dreadfully curious letters lying about,—ah, yes! and a pretty photograph, and hear all sorts of confirming hints and rumours from kind friends, and at last give up all faith in husband, and end by making him as well as herself puzzled and wretched. And then it shall all come out: how the unknown correspondent and husband are both as pure as she herself is, and the couple shall have a sort of second honeymoon, and live happier than ever all their lives after. That will do, I think, for a fairly good, steady-going, old-fashioned, anti-sensationalism tale; and filled in with a little love-making, poverty, changes of fortune, &c., won't need much padding to fill up nine hundred or a thousand pages."

And so it would, we agree with Mrs. Newby, even in less skilful hands than hers, if she would only restrain herself within the tether of her powers, by simply telling the tale that she has to tell, and avoiding the two great snares of sentimentousness and over-minuteness. Into both these pitfalls, unfortunately, she persists in

stumbling, in a way that will tempt the most admiring of her readers to an occasional smile. "It is very composing to the mind to watch cattle feeding," for example, is a specimen of laconic moralizing that, founded on truth as it undoubtedly is, was never intended by Providence to stand alone, as it were, and on its own poor little feet. That "cabbages which, having been cut once, are now economically left to sprout as they would," are "a picture of life," is, we believe, a new, possibly a true, but indubitably a complex proposition. Nor have we yet been able, in spite of a whole day's reflection on the subject, to understand why these self-same cabbages (which, by the way, share with an anonymous and apparently a somewhat cynical cow the honour of being Mrs. Newby's heroine's first favourite,) should suggest to the most thoughtful of "reduced gentlewomen" the expediency of coloured petticoats. We are not over-bashful, but it was with a certain degree of relief that we found ourselves at the end of these practical items of feminine self-management; especially as the first volume is so regularly gradational in the fullness of its details on the subject that we were growing quite nervous as to where the last would lead us. The above quotations, for instance, are from nearly its concluding pages; whereas page 4 simply contented itself with an elaborate (and to the most prudish male a perfectly proper) account of a certain "white muslin which will not wash," with "three skirts one above the other," and a mode of dressing the back hair in a fluffy feathery fashion," which, so far as we can understand it, must have done great credit to Clapham. Still, we think Mrs. Newby will be well-advised in dispensing with all this domestic detail next time she writes a novel, and contenting herself (as she makes no pretence to ambition either as a portrait-painter or a scene-painter,) with what she is well qualified to undertake, a harmless, pleasant, fairly interesting little story.

Matthæi Parisiensis, Monachi S^{ci} Albani, Historia Anglorum, sive ut vulgo dicitur, Historia Minor. Item, ejusdem Abbreviatio Chronicorum Anglie. Edited by Sir F. Madden. Vol. III. A.D. 1246—53. (Longmans & Co.)

Chronica Monasterii de Melsa, à Fundatione usque ad Annum 1396, Auctore Thoma de Burton, Abbate. Accedit Continuatio ad Annum 1406, à Monacho quodam ipsius domus. Edited from the Autographs of the Author, by E. A. Bond. Vol. III. (Same Publishers.)

Annales Monastici. Vol. IV. *Annales Monasterii de Osenia.* A.D. 1016—1347. *Chronicon Thomæ Wykes.* A.D. 1066—1289. *Annales Prioratûs de Wigornia.* A.D. 1—1377. Edited by H. Richards Luard. (Same Publishers.)

Annales Monastici. Vol. V. Index and Glossary. (Same Editor and Publishers.)

THREE more of the extensive and valuable series of chronicles and histories, published under the sanction of the Master of the Rolls, are here brought to a close. They are creditable to their respective editors. Sir Frederic Madden is not able to throw much additional light on the life of the clever, bold, yet modest Matthew Paris. It remains uncertain whether he was French or English born; but this signifies little, since his name and proofs of his qualities will live in his works. He was honoured by kings in his own time; and he is honoured by scholars in these later days, for the graphic pictures

he has handed down to us of the personages of many of his contemporaries. Among these may be noticed what Matthew said on the feast of Edward the Confessor in 1247. On that occasion Henry the Third walked from St. Paul's to Westminster Abbey, carrying as an offering a little vase, of which a drawing is given by the old chronicler, containing a portion of the alleged blood of Christ. There seems to have been no lack of free inquirers among the clergy at that period. "The Bishop of Norwich," says the editor, "preached on the occasion; and as some of the clergy expressed doubts of the genuineness of the relique, the Bishop of Lincoln (Grosseteste) undertook to convince them, and his discourse was noted down at the time by the attentive historian." To this is added a good subject for the painter:—"The King was seated on his throne, attired in his royal robes, and recognizing Paris, caused him to sit on the middle step between the throne and the floor, and expressly directed him to write an account of the proceedings." This Paris did so well that the King invited him to dinner.

Mr. Bond has written an excellent Preface to his third volume. A good deal is said therein, and within a rather limited space; but then Mr. Bond says nothing but what his subject authorizes him to say. To him the monks of Meaux are not extremely transcendental and superhuman folks, but of fair aggregate quality, doing a little for their fellows, never forgetting themselves, and altogether not very different from men generally of any time or place. "Although," says Mr. Bond, "it would be difficult to prove from their own chronicles that the monks of Meaux were very strict in carrying out the professed purpose of their vows in its highest aims, they may be fairly credited with much useful work as farmers and landlords." No doubt. They thoroughly understood that hard work was equivalent to hard praying, and they saw that the former was good, since Heaven turned it to their profit. In Matthew Paris, a monk is spoken of whose one merit seems to have consisted in the fact that he could repeat the whole of the Psalms of David, backwards. The Abbots of Meaux would not have made great account of a monk if he had nothing more than such a memory, unless indeed the backward repeating of the Psalter brought paying audiences to the monastery. Even then there must have been a touch of profanity in such cancrine exhibitions; for if repeating the Lord's Prayer backwards has been considered in all Christian ages as part of the means to bring Satan to the side of the repeater, it may be fairly supposed that the same sort of ignoble trifling with King David would bring company little more desirable among the audience who could listen to it with some pleasure, and possibly a little apprehension. The modern reader will, perhaps, be quite as much startled with the account of how the *nativi*, their wives, children and chattels were sold with the lands they tenanted. Mr. Bond points out an ownership in the *nativus*, however, distinct from the property in the land. A certain William de Bosphall gave to the monastery the entire service of one Adam Grise for 2½ oxgangs of land, and two tofts, and a rent of 1d. due from these tenements,—the service and rent due from him as a tenant. "The convent forthwith confirmed the land and tenements to the same Adam, on the condition of his paying the rent of 2s. But it was discovered that Adam was the *nativus* of Richard Trusbut, and from him, the convent was obliged to obtain a grant of Adam with all his 'sequele' or issue, and his chattels. It followed that the new relation of

the tenant as bondman to the monastery, affected the character of their respective interests in the land." But it affected it to the profit of the monastery, for the chronicler remarks, "the land in consequence came into our hands"; and Mr. Bond adds that it did so: "the bondman tenant being incapable of independent right in his tenure." This condition of things will be new to most people. The land question must have presented itself to the hereditary bondsmen of those days, as one which very much needed a full and satisfactory settlement.

Mr. Luard's labours conclude with three collections of monastic details, of which that of Worcester is, perhaps, the most useful to the historical student. A careful reader of the monkish annals will be struck with repetitions of the same facts in the same words in different works; and he may be induced to think that he is reading some former author again. Occasionally there are variations which can hardly be accounted for, but which are, no doubt, owing to carelessness, to caprice, and often to prejudice. A wicked deed assigned to a queen in one chronicle is given to a king in another.

In the Annals of Osney, the name of Prince Edward is left out of the accounts of the battles of Lewes and Evesham, except that in the last he was with the Earl of Gloucester. It is like leaving Hamlet out of the play. At Evesham it is the Earl of Gloucester who figures most conspicuously. The army is the Earl's army. The parliament summoned at Winchester, after the battle, is the Earl's parliament. After the battle of Lewes, the monk says (with a conviction that there was a savagely critical community ready to scan his assertions,) that the malice of the times was such as to make telling all the truth unsafe. He deems it better to suppress the names of those who had fled or had been captured. He evidently shows them this respect with the feelings of the old gentleman who took off his hat to a statue of Jupiter in a museum, trusting, as he said to the figure, that if things should ever turn up again in Olympus, Jupiter would remember this civility rendered to the god in his adversity. The good chronicler further says, that he omits many other things in order not to disturb the peace of the reader—a delicate abstention from irritating processes worthy of imitation in these later days. He gives, however, the simplest of reasons. He refrains, because what might tickle the royalists might only exasperate the adherents of the barons! The annalist would seem to be of the latter faction. The chronicler Wykes is of the other side. With him, to quote Mr. Luard's words, "Prince Edward is the prime mover of everything. At the battle of Lewes, Wykes speaks of him as being the real leader of the army, 'Qui flos totius exercitus intendebat'; and at Evesham, all is ascribed to him which the other gives to Gilbert de Clare."

It is agreeable to find this sort of diversity. Anything is better than a universal stagnation of agreement, unless there be incontrovertible reason for the harmony. In these works, but especially in the last on the above list, there is a wonderful picturesqueness of detail, although the words wherein it is painted be few. The writers knew nothing of Ciceronian rotundity, but they were often practised hands at conveying meaning in the fewest and simplest terms. The more they are consulted the more they will be, though in different degrees, esteemed. Social life as well as natural history may be said to be embalmed in volumes like these,—which we close with congratulations to their various editors, and with grateful sentiments towards the original writers.

The Railways of India. By Edward Davidson, Captain R.E., late Deputy Consulting Engineer for Railways to the Government of Bengal. (Spon.)

A record of the origin of Indian railways and their progress to this time was much needed for reference; and Capt. Davidson has well supplied the want. Useful, however, as this volume is, it is necessarily rather dry, except to professional men. We will, therefore, crush out the pulp for the general reader, leaving the rind to the engineer and statist.

India, upon the whole, does not present an unpromising aspect to the railway adventurer. It is very populous in many places, affords vast tracts of level ground, as in Sindh, along the western coast from Bombay to Barodah, from Khundwah to Jabalpur, in Central India, and from Fatehpur to the Agra district. Above all, there is a length from Multán to Lahore of 219 miles, which is quite remarkable for "the extraordinary facilities which the contour of the country and the direction of the line present for the construction of a railroad." The Gháts, no doubt, and the broad channels of the Son, Tonse, and many other rivers, were formidable obstacles to the engineer, but *per contra* there was the encouragement of a free grant of land and a government guarantee. Notwithstanding the obvious necessity of railroads and the facilities for making them, nearly five years elapsed, from the 2nd of December, 1844, when Sir Macdonald Stephenson made the first official proposal for an Indian railway, to the 17th of August, 1849, when the legal agreement for the East India and Great Indian Peninsula Railway were signed, before the stubborn resistance of the Board of Control to the introduction of this great and beneficial change was finally overcome. It is usual in some quarters to declaim on the opposition to progress which is said to have been characteristic of the East India Company. But here at least is an instance of the contrary, in which the directors appear in a very advantageous light as compared with the President of the Board of Control. Lord Hardinge was the first Governor-General who dealt with the subject of railways, and he very wisely recommended a more substantial encouragement of them than the 200l. per mile in the form of a grant of land, proposed by his President of the Council, Sir H. Maddock. It must be observed, however, that the value of this grant is very differently estimated at page 99 of this book; being there put down at 10,407,000l. for the whole mileage of 5,600 miles.

Although agreements for the two principal Indian railways were signed in August, 1849, it was not till the 20th of April, 1853, that Lord Dalhousie, in an exhaustive minute, settled the general plan to be adopted. Of the fifteen originally projected railways, only six have been carried out—the East India, the Great Indian Peninsula, the Eastern Bengal, the Madras, the Bombay and Barodah, and the Great Southern. But to these must be added the Sindh line, the plans for which were formed in the early part of 1855, and the Multán and Lahore, which was commenced in 1859. There is also the Oudh and Rohilkhand line, guaranteed in 1867, and the Calcutta and South Eastern, the contract for which was signed in March, 1859; while the line was completed in 1862. The cost per mile of the different lines, with a certain extent of double lines, varies from 24,000l. in the case of the Bombay and Barodah, to 10,000l. in that of the Panjáb and the Great Southern. "The East India, the Great Indian Peninsula, and the Eastern Bengal railways, are by far the most profitable concerns,

and all promise to more than repay the 5 per cent. interest guaranteed upon their capital." "The great cost of freight from England, and of the inland transport of ironwork,—the difficulty and expense of procuring sleepers,—the high rates of salaries and wages of European superintendents and artisans,—have counterbalanced in a great degree the cheapness of labour, the freedom from Parliamentary expenses, and the free gift of land by Government." Apropos of law and parliamentary expenses, it may be said that an average of the expenses of eight English and eight Indian railways under this head shows that, while the English lines cost 279 in proportion to their capital, the Indian cost only 108.

Let us now see what railways have done for India. They have joined Calcutta to Delhi, to the port of the Matlah, to the coal-fields of Rániganj, and almost to Dhaka; Bombay to Allahábád and Nágpur, Ahmedábád and Sholapur; Madras to Bepur, on the Malabar coast, to Kadapa and Nagapatanam; Karachi to Haidarábád, and Multán to Lahore. It must be owned that three junctions, as important as any of these in a political point of view, remain to be effected, and these are the junction of Lahore with Pesháwar, of Haidarábád with Multán, and of Bombay with Madras. When this is done, the connexion of all the principal places throughout India will be complete. "British rule has been strengthened, the members of the vast but rather disjointed fabric have been knit together with a network of iron sinew and consolidated. The empire is now in a far better position than it has hitherto ever been to resist invasion from without or insurrection from within. If war be the fate of British India, she has now a power of concentration and a unity of vigour and energy which will give her a force unknown before. If peace be her lot, she bids fair soon to take that place in the commonwealth of nations to which her magnitude and her fertility entitle her."

The expenditure of 100 millions of money drawn from England for the construction of railways in India has also greatly benefited that country, and it will be still further enriched by the outlay of an equal amount to complete the railway system. The result is shown by the rise in the price of labour, which has almost doubled. In another point of view, India has been an immense gainer by the iron horse. Social prejudices have been broken down, religious bigotry has been much dissipated, and a greater amalgamation has taken place since the first line was made than could otherwise have been achieved in centuries.

Nature-Study; or, the Art of Attaining those Excellencies in Poetry and Eloquence which are mainly Dependent on the Manifold Influences of Universal Nature. By Henry Dircks, C.E. L.L.D. (Moxon & Co.)

We can understand what the study of Nature means, we can understand that Nature is universal, and we can understand that universal Nature must have manifold influences: but we cannot understand what Mr. Dircks means by his title-page, and still less what he means by his volume. With great labour we have waded through his four hundred pages, we have attempted to analyze his title, and we have mused on its possible interpretations. At last the bright thought has struck us that Mr. Dircks means nothing at all. It is certain that he has quoted very largely. The great bulk of his book is made up of passages from the poets. But we do not know why he has quoted, unless it be for the pleasure of quoting; and we cannot find any connexion between the passages

selected and the surrounding matter. Indeed, Mr. Dircks's method of illustrating the manifold influences of universal Nature is sometimes as puzzling as his commentary on the art of attaining, &c. Here is, we cannot say a brick, but a sod, which we choose humbly and hopelessly as a specimen:—

"We find in such a fictitious narrative as 'The Old Curiosity Shop,' by Mr. Charles Dickens, a more copious use is made of these direct draughts from Nature; for example, in the first half of the first chapter we meet with:—Old—night—walking—summer—morning—fields and lanes—days or weeks—the country—after dark—Heaven—I love its light—it sheds upon the earth—any creature living—fallen—The glare and hurry of broad noon—a glimpse of passing faces—the light of—night—day—air-built—tread of feet—a sick man—foot-steps—pain and weariness—the child's step—the man's—the stream of life—pouring on—restless dreams—dead—the water—green banks which grow wider and wider—broad vast sea—he sleeping in the sun—in the spring or summer—when the fragrance of sweet flowers is in the air—streams of—driving the dusty thrush—all night long—Poor bird!—watered—filled their breasts with visions of the country—a soft sweet voice—a pretty little girl—a very long way—brought a tear into the child's clear eye—look at my face—her very small and delicate frame—youthfulness—her quick eye—growing more—I love these little people—clapping her hands—running on—very dark and silent—a faint light—a little old man with long grey hair, whose face and figure, as he held the light above his head, and looked before him—his spare and slender form—Their bright blue eyes—his face—deeply furrowed—the public eye—The haggard aspect of the little old man—in his face—shaking his head—fixed his eyes upon the fire—her light brown hair hanging loose about her neck, and her face flushed—few grown persons—the ways of life—infants—the springs are deep—my arm—he cried—laugh—childlike—smiling—lad—wide mouth, very red cheeks, a turned-up nose—(comical) face—his hand—stood—the boy—his voice—a loud roar—his mouth wide open, and his eyes nearly shut, laughing violently—the child's bright eyes were dimmed with tears—fulness of heart—put her arm about his neck—Do I love thee?—her caresses, and laid her head upon his breast—sob—swallowing—bawled—patting the child's cheek—his teeth—his knees—midnight—her eyes lighting up—above ground—opening his mouth, and shutting his eyes."

This is one of Mr. Dircks's finer and rarer flights, and he does not favour us with many other passages of equal magnificence. But, on the other hand, there is a great deal in his book that is very dull, which will probably be a wholesome warning to those who are in search of eccentricity.

Novum Testamentum Vaticanum. Post Angeli Maii aliorumque Imperfectos Labores ex ipso Codice editit Æn. F. Constant. Tischendorf. (Williams & Norgate.)

Bibliorum Sacrorum Græcorum Codex Vaticanus, auspice Pio IX. Pontifice maximo collātis, studiis Caroli Vercellone et Josephi Cozza editus. (Williams & Norgate.)

Appendix Novi Testamenti Vaticani, editit C. Tischendorf. (Nutt.)

Della Illustrazione dell' edizione Romana del Codice Vaticano della Bibbia Greca, fatta dal Prof. C. Tischendorf. Memoria di Attilio Giovannini. (Nutt.)

The first of these publications is Tischendorf's edition of the New Testament according to the Vatican MS. or B. The second is a fac-simile of the same MS., executed at Rome by Vercellone and Cozza, under the auspices of the Pope. The third is Tischendorf's Appendix to his former work; and the fourth a pamphlet written by a young Italian scholar against various state-

ments which Tischendorf has made, chiefly in his 'Appendix.'

It is unnecessary to recount the various collations of the celebrated Vatican MS., which were made even before the time of Bentley, till the year 1857. However imperfect and faulty, they contributed to the value of the best critical editions of the Greek Testament,—Griesbach's, Lachmann's and Tischendorf's. Those who wish to know all that was done to get the true readings of the MS. prior to 1866 should read the preface to the work we have placed first in the list.

The large edition of Cardinal Mai, which had been in progress from 1828, did not appear till 1857, in five 4to. volumes, the last containing the New Testament; succeeded by a small edition of the New Testament, prepared by the Cardinal himself, and also published by Vercellone in 1859. An inspection of the first edition soon dissipated the joy of scholars in obtaining the long-desired treasure, because it was found that Mai had fallen into many mistakes; so that implicit reliance could not be put in his readings. The fact of the minor edition differing not unfrequently from the larger one involved an admission of this, both on the part of the Cardinal and Vercellone.

It was a grievous disappointment that the task undertaken by Mai had not been properly accomplished. For nearly thirty years, foreign scholars had been prevented from examining the MS. more than a few hours at once, lest Mai's work should be anticipated or prejudiced; and when the expected publication was issued, judges soon saw that it could pretend to be nothing more than the latest and most important contribution towards an exact knowledge of the Vatican copy itself. The first and second editions of Mai often differ. Sometimes the one is right, sometimes the other; sometimes both are wrong, as in *μηνεργας* (Mark iv. 27), which should be *μηνυγγας*. After finishing the publication of the splendid fac-simile edition of the Sinaitic MS., Tischendorf naturally coveted the honour of doing the same for the Vatican. With this object, he repaired to Rome in 1866, and had an audience of the Pope, who was jealous of the reputation of Mai and slow to believe that his editions were not all that could be desired. The result was, that the Leipzig Professor was denied the liberty of preparing an edition such as he contemplated; his Holiness intimating that they could bring out such a work themselves. Having obtained permission to examine all passages of the MS. about which there was any doubt, Tischendorf proceeded to work; but was suddenly stopped before he had completed his collation of the first three Gospels, because a spy had observed him transcribing whole pages here and there; a procedure the authorities considered prejudicial to a contemplated Roman edition. After some remonstrance, all he could get was the space of fourteen days for finishing his collations in the presence of Vercellone. We learn from the Appendix that all the hours spent by Tischendorf on the MS. were only forty-two; a short space indeed, but one which the Professor himself could turn to the best account. Working very rapidly, he transcribed twenty whole pages, collated the first three Gospels almost entirely, and compared the rest of the MS. with his copy of Mai's second edition.

The peculiar policy which the authorities at Rome pursued towards the learned Protestant cannot be commended. It does not appear that there was any intention of preparing an accurate edition of the Codex till after Tischendorf's arrival at Rome. The language of the Pope to him on the 24th of February clearly shows that

he had not the idea. The project seems to have suggested itself suddenly to some one connected with the College of the Propaganda; and Vercellone, though unwilling, was commanded to execute it. How far he acted as a real friend to the German Professor it is impossible to say; but one Jesuit detractor at least thwarted Tischendorf's labour. To the credit of the latter he left a copy of his corrections of Mai's editions with Vercellone, and promised the types used for the Sinaitic fac-simile, which were sent and employed.

After the appearance of the splendid volume edited by Vercellone and Cozza, Tischendorf issued an Appendix to the publication of 1867, which contains an accurate transcript of the most important MS. of the Apocalypse, B 2066, with a repetition of some statements in his prior work and a reply to an article in the *Civiltà Cattolica*. In the pamphlet the title of which we have given Giovannini complains that Tischendorf is unjust to Mai. Knowing that the Cardinal's editions are far from immaculate, he retorts upon the Leipzig Professor that he himself admits mistakes in his edition of the Cod. Vaticanus and corrects them, as well as in the fac-simile edition of the Sinaitic copy. He argues that it is but natural in the Roman editors to have made some mistakes, which all fair scholars will allow. The only tangible argument adduced is, that Tischendorf falls into three errors about the word *ελαφνης*, and into six about *ελεμνειας*, in both of which cases the Roman edition had been falsely corrected. The pamphlet is declamatory and wordy, the emanation of an ardent scholar. But it fails to establish a good case against Tischendorf, and proves no more than that his edition of B. is not faultless. Would that learned men entertained less jealousy of one another, and refrained from sharp words where the interests of scientific truth are concerned! They might then congratulate themselves on the fact, and afford to smile at it, that none but theological sectaries rage against historical criticism, understanding not what they say.

The fac-simile edition of the Vatican MS. is a welcome addition to our palaeographical literature, and a valuable boon to the textual critic. The text seems to be accurately reproduced on the whole; and Tischendorf's corrections of it are not very numerous. It fails most in distinguishing the readings of the later revisers from the original ones, and in some minor peculiarities which a practised eye may discern. But we must wait for the prolegomena before a full judgment can be pronounced. That it cannot be relied on *absolutely* is evident from Tischendorf's preface to his Appendix. At the same time, we know that Tischendorf's Vaticanus cannot be trusted in all cases, though it is wonderfully correct considering the circumstances under which it was prepared. The first three Gospels are most trustworthy. The Roman fac-simile has helped him to remove several mistakes, as he candidly allows. An editor of the Greek Testament must have both works, that he may be sure of the readings in all cases.

It is matter of regret that Tischendorf was not allowed to do what he went to Rome to set about. His large experience and ample knowledge of ancient MSS. qualified him for the work to a degree which no living man can presume to reach. But he has the merit of forwarding the work of Vercellone, if not of originating it, and of pointing out many things to that departed scholar which were of essential use. We can easily understand the suspicions raised against him, and the unwillingness of the Roman ecclesiastics to entrust to Protestant hands what they could do themselves.

As to the exact nature of his promise to the Pope and the suspicion he fell under of departing from it, he should be heard in his own defence. Acute and clever as he is, the Propagandists, with Antonelli, disconcerted him, since he was fairly within their grasp. We do not believe that he violated the spirit of his engagement. At all events, the espionage to which he was subjected reflects little honour on the guardians of the Vatican. How different is the system pursued in the British Museum, to which Italian, Belgian and French Romanists have free access, and are permitted to copy for publication what they please!

A few expressions in his Appendix might be advantageously modified or omitted. But we are far from agreeing with Ceriani that Tischendorf has written what is disgraceful to a scholar. Assuredly he has not. All is scholarly and apparently straightforward. Giovannini's pamphlet is impassioned, and the tone inferior to Tischendorf's. The value of the Vatican MS. is too well known to be repeated here. None can dispute with it the palm of antiquity or excellence, except the Sinaitic. Unfortunately it is defective; whereas the Sinaitic is complete. The two things required in a reading are antiquity and intrinsic goodness. But they do not always go together; and we are, therefore, distrustful of editors who rely unduly on the former. The present fashion, inaugurated by Lachmann, is to follow the most ancient authorities with very little, if any, deduction. Tischendorf courageously edits in his new edition, "Simon, son of John" (John i. 43), with the Vatican and Sinaitic, giving point to an objection advanced against the authenticity of the fourth Gospel by Scholten, that the sacred writer misinterpreted the Hebrew word *Jonas*. But he does not edit "the only-begotten God" (John i. 18), though it is attested by the oldest and best copies.

A Manual of the Law relating to Industrial and Provident Societies, in their Formation, Existence and Dissolution. With Appendix.
By Henry F. A. Davis. (Sweet.)

THAT portion of the British public which is accustomed to pay its bills promptly has of late years been awakened to the fact that it pays three prices for the articles it consumes. It pays first the fair ready-money price of the thing purchased, it then pays a goodly sum to cover the tradesman's loss from those customers who take very long credit, and, lastly, it pays a third price to meet the bad debts caused by the action of those lordly men—poor Elia's "great race"—who never pay at all.

This discovery was not made by any of our political economists or other philosophers: at any rate we do not owe to them that practical remedy which has already mitigated the evil, especially amidst the class that has suffered from it most severely, and which will probably in time introduce a more equitable system of retail dealing in every grade of English society.

Little more than twenty years ago some workmen at Bradford, clubbing their pence together, bought their goods at wholesale prices, and distributed them amongst themselves, paying ready money for every article. If they had allowed the slightest relaxation in the rule which required ready-money payments the experiment would have failed, and we should have heard no more of the co-operative movement. As it is, the society flourished marvellously, and we are told that recently in a single year it sold nearly 200,000l. worth of goods, obtaining a profit of 20,000l. This essential principle of ready-money payment

has, we almost credit it to a very fourths of the company want w incident the hat is dang the poor The legislat Societies societi invest better clothes ments to prov Act wa and th Indust which, late format But so tered o compa Judge some to the law ap of the of the posi cially inter desira the so ex ordin requ the p

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has, we believe, been in effect adhered to in almost every co-operative society, as, although credit is in some cases allowed, it is limited to a very short time and in amount to three-fourths or some other proportion of the value of the member's shares in the society. These companies, therefore, not only meet that special want which called them into existence, but incidentally have the effect of discouraging the habit of running into debt, which, while it is dangerous to any one, is sure destruction to the poor man.

The institutions early became the subject of legislation. The first Act was 'The Friendly Societies Act, 1850,' which enacted that friendly societies might be formed for "the frugal investment of savings of the members, for better enabling them to purchase food, firing, clothes, or other necessities, or the tools, implements or materials of their trade or calling, or to provide for their children or kindred." This Act was amended in 1852, and again in 1854, and these Acts have been repealed by 'The Industrial and Provident Societies Act, 1862,' which, with the Act of 1867, principally regulates the law which is now applicable to the formation and operation of these societies. But societies will sometimes die, and these registered societies may be wound up like any other company. The winding-up law which the Judges in Lincoln's Inn daily administer, and sometimes manufacture, is therefore applicable to these institutions. It is clear then that the law applicable to the birth, life, death and burial of these societies is in extent fully worthy of treatment in a separate volume, and the position in life of those persons who are principally instrumental in working them and interested in their operations makes it very desirable that there should be a statement of the law sufficient for practical purposes, and so expressed as to be intelligible to persons of ordinary capacity who are not lawyers. These requirements appear to us to be fulfilled in the present volume.

OUR LIBRARY TABLE.

Velocipedes, Bicycles and Tricycles: How to Make and how Use them, with a Sketch of their History, Invention and Progress. By Velox. (Routledge & Sons.)

A mania for bicycles, which has invaded all ranks and all countries, has given rise to this publication. There is no great instruction in it, but its author has collected some curious facts, and has illustrated them with quaint old engravings. He discourses casually of the go-cart of our childhood, and the dandy-horse of the earlier part of the century, and he gradually brings us through many subtle and complicated contrivances to the simple pair of wheels which are now so popular. The velocipede Derby at the Crystal Palace, the velocipede tournament in Liverpool, the race between three velocipedes from London to Brighton, the three days' journey of another trio from Liverpool to London, are the most notable instances of the general mania. But it does not stop short there. The bicycle is to be seen about the streets, walking on the pavement, dashing in and out among the carriages, passing under the very noses of astonished horses, curving, gliding, balancing, and even overturning. A few days ago we saw a clerk in one of the public offices drive up to the door on a bicycle, and wheel it in before him. The two stoutest men of our acquaintance talk of starting a similar vehicle. Its use has been recommended to country clergymen. In Wales, as we are told by the Postmaster-General, it is employed by the letter-carriers, who are only following the example set them by their French colleagues in 1840, according to the writer of this book. A Dutch lady, who has earned a name in African travel, is said to have imported a bicycle into Barbary; but as she found it was not adapted for the sands of the Great Desert, she

made a present of it to the Pasha of Tripoli. There may be a question whether three tails would balance properly on two wheels, as it has been already suggested that bicycles, like outriggers, require a man's hair to be parted in the middle; but the most dreadful accident recorded in connexion with the bicycle is to be found in one of Hans Breitmann's ballads. While the "philosophy," as Breitmann calls it, was going at a tremendous pace, the driver's feet slipped outwards from the treddles, he came down astride of the wheel, and the wheel, like a circular saw, cut him in two exact halves. Velox has not warned his readers against any such fate. This, perhaps, was hardly necessary; but we should not advise them to mount a bicycle without some more definite instruction than is given in this volume.

The Gospels Consolidated; with a Copious Index. (Bagster.)

We confess to a dislike of Harmonies or Diatessarons. The four Gospels by their very nature refuse to be compressed into the artificial trammels which many devise for them; and the more they are understood, they will appear more awkward in such bonds. The present compilation is a Diatessaron, or a continuous narrative framed out of the four Gospels. It is very carefully executed, and is furnished with good indexes. The author seems to be scrupulously exact and literal. The reader is enabled to see with ease the source whence each part is derived. In the construction of the narrative every word of each Gospel is incorporated, except when the same words are found concurrently in more than one Gospel, or where the forms of concurrent expressions are such as not to admit of their coalescing. In the latter case the words not incorporated in the text are noted in the margin. Every word of the four Gospels is found either in the text or the margin. The volume may be useful to some; to most, however, it will be worthless. It belongs to a class of books that hinder a right apprehension of the Gospels. The idea of fitting the fourth Gospel into a narrative consisting mainly of the synoptists is preposterous. The compiler has found it impossible to avoid unsmoothness and awkwardness in many places; for example: "Every kingdom divided against itself is brought to desolation. That kingdom cannot stand. And every city or house divided against itself cannot stand, but falleth. And if Satan cast out Satan, he is divided against himself; how shall then his kingdom stand? If he rise up against himself, and be also divided, he cannot stand, but hath an end." Again: "Then was brought unto him one possessed with a devil, and it was blind and dumb: and he healed him inasmuch that it came to pass," &c. The idea of the demon being blind as well as dumb, is unsupported by the letter of Scripture. In this case the accounts of Matthew and Luke are confusedly combined by the compiler. In the interests of Biblical criticism such harmonistic attempts should be discouraged. Events are put out of their proper chronological places; and the same occurrence or speech, because it is differently reported by the evangelists, is manufactured into several occurrences or speeches. Thus, Luke xii. 22-31 is put some time after the sermon on the mount as given by Matthew, though it is really compiled from, and therefore the same as, Matthew vi. 25-33. All this is adverse to right interpretation.

The Bahamas: a Sketch. By Surgeon-Major Bacot. (Longmans & Co.)

THE history, the climate, and the general characteristics of the Bahamas are sketched pleasantly enough in this little book. In the earlier part of the history we meet with pirates, and some remarkable details of their manner of life are given us. Later on we come to blockade-runners, which stimulated the commerce of Nassau to an extraordinary degree. The account given of the winter climate explains the choice of Nassau as the Mentone of consumptive New Yorkers.

The Baths and Wells of Europe, their Action and Uses. By John Macpherson, M.D. (Macmillan & Co.)

Dr. Macpherson classifies the principal baths and springs according to their properties, and a concise but very interesting sketch gives invalids and their

advisers all that they need in the way of general information. We cannot expect him to go much into detail in so narrow a compass, but he hits off the characteristic features of each place with touches that are often happy, and he excites in us a wish to try the baths to which we are strangers, and to return to those which we have already visited.

Queer Customers: What they did and what they didn't. Promiscuously set down by their contemporary, Bartle O'Barry. (Routledge & Sons.) THESE are chiefly Irish stories which try to be very smart, and fail.

Dr. Harold's Note-Book. By Mrs. Gascoign. (Longmans & Co.)

So far back as four years ago the imaginary physician who gives the title to this collection of reprints from *All the Year Round*, gave us some pleasant little confidences of very much the same sort as these—a very material distinction in favour of this last series being that it is in one little volume instead of, as in the former case, in three volumes. We have more than once before now avowed a tender liking for such single volumes of stray stories; and no better specimen need be wished for than this of Mrs. Gascoigne. It is as a whole interesting and well-written; and one "note" in particular, proving with mathematical certainty, the startling paradox that with ordinary luck and consistent self-denial a servant may save in four years about twice the amount of his four years' wages, we commend to the special attention of mistresses and servants, as a usefully suggestive subject of thought for both. Not only in pointing morals, however, but in pleasantly whiling away an occasional languid lazy half-hour, all these tales are worthy of the honour of being allowed to do double duty, and so give those (we suppose there are one or two such eccentricities to be found in the world) who do not take in *All the Year Round* an extra chance of making acquaintance with one of its most frequent contributors.

A Course of Six Lectures on the Chemical Changes of Carbon. By William Odling. (Longmans & Co.)

Dr. Odling's lectures are always good: they are distinguished by their clearness, and by the completeness of their experimental illustrations. These Lectures on Carbon are especially so. They were delivered before a juvenile auditory at the Royal Institution of Great Britain during the Christmas holidays of 1868-9; and the Fullerton Professor of Chemistry evidently bent himself to his task with pleasure. The illustrations were so complete, and the explanations so simple, that the youngest intelligent boy or girl could follow him with ease and delight. Those qualities, however, do not appear to us to fit those lectures for reproduction. As they are here reprinted from the *Chemical News*, with notes by Mr. W. Crookes, they form a readable little volume, containing, of course, much valuable information; but as the lectures were designed to reach the mind through the eye as well as the ear, they lose one of their elements, and speak less perfectly, as filtered through this diluting medium. If Dr. Odling wrote a book on carbon for the young, it would differ materially from the volume before us; and we are sure it would be more pleasing and more instructive than these reprinted lectures, which are, nevertheless, very faithful reproductions of the discourses delivered by Dr. Odling.

Illustrations of British Antiquities, derived from Objects Found in South America. By the Rev. A. Hume. (Liverpool, Brakel.)

THIS pamphlet contains the substance of a lecture delivered by the author to the Historic Society of Lancashire and Cheshire. It is now privately printed for distribution to friends and fellow-students. The author's leading idea is a very good one, being that of illustrating what is antiquity with civilized nations—our own, for instance,—by inquiries respecting objects which are still used by barbarous and semi-barbarous races. Thus, geography serves in the place of history, and the various stages of past life in an advanced nation are displayed by the present condition of races less advanced. Mr. Hume does not believe that the so-called periods of advancement by certain peoples

are or can be sharply defined in the same society or nation. Some individuals are, he truly says, centuries ahead of others, their contemporaries and fellows. In short, with the Ancients, the Bone Period overlapped that of Bronze, and this in turn melted, so to say, into that which we are accustomed to style the Iron Age. Among the less settled peoples of America, the author finds illustrations to his purpose. With the nomadic, or progressing habits of life, temporary residences involve corresponding practices and buildings that are to the last degree flimsy and of wood. Such were the habitations of our ancestors in general. In this part of the text we find nothing new or strange: it hardly needed the citation of mediæval writings and drawings to inform us that, whatever Lord Palmerston might have ventured to say about our national domestic architecture being represented by fortresses, such as Rochester Castle, no one—not even the jaunty Premier—believed that these edifices were other than such as we now call casemates, where men no more commonly dwell than they now reside in the bomb-proofs of Chatham and Portsmouth. The parallelism that is insisted on by the author as the foundation of his discourse is no less complete than obvious. That skin brogues have been found in Man and Ireland, and still serve in South America, it needed no traveller to tell us; but we may be thankful to Mr. Hume for bringing the facts together. As it is, the Great Western Railway and a pony may, between breakfast and dinner, put any one from London in nooks of Wales where contrasts greater than that which is thus implied are observable. The wooden shoes of King Alfred's time still obtain in London slaughter-houses. We have often seen threshing by cattle-hoof, as in the East from time immemorial, and cider-presses that are effective by means of a great stone instead of a screw.

We have on our table *The Bible the People's Charter*, by Michael Thomas Sadler (Longmans),—*Church Restoration, its Principles and Methods*, by the Author of 'Ecclesia Dei' (Longmans),—*The Perfect Man; or, Jesus an Example of Godly Life*, by the Rev. Harry Jones, M.A. (Rivingtons),—*Lessons on the Cross and Passion*: Six Lectures delivered in Hereford Cathedral during the Week before Easter, 1869, by C. J. Vaughan, D.D., published by request (Macmillan),—*The Furnace; or, Truths for Hours of Trial*, by the Rev. J. Hiles Hitchens (Clarke),—*The Military Institutions of France*, by His Royal Highness the Duc d'Aumale, translated and annotated, with the author's consent, by Capt. Ashe (Chapman & Hall),—and *Our Bodies: an Elementary Text-Book of Human Physiology*, with 100 Questions for Examination, by Ellis A. Davidson, with Illustrations (Cassell).—New editions of *The Oxford Reformers: John Colet, Erasmus, and Thomas More; being a History of their Fellow Work*, by Frederic Seebohm (Longmans),—*The First Series of Hazlitt's Table-Talk: Essays on Men and Manners* (Bell & Daldy),—*The Money, Weights and Measures of the Chief Commercial Nations in the World, with the British Equivalents*, by W. A. Browne, LL.D. (Stanford),—and *Letter on Corpulence, addressed to the Public*, Fourth Edition, by William Banting (Harrison).—Also the following Pamphlets: *Two Opinions (Protestant and Roman Catholic) on the Irish Church Question: Disestablish and Disendow None*, by Charles Tennant, and *Disendow All or None*, in a Letter from Edmund S. Foulke, B.D. (Longmans),—*Can it be True: an Inquiry as to the Endlessness of Future Punishment*, by William Miall (Stocks),—*The Rifle Volunteers: a Letter to Commanding Officers*, by Major-Gen. M. Murdo, C.B. (Murray),—*Our Volunteer Army: a Plan for its Organization*, by James Baker (Macmillan),—*The Militia: a Few Suggestions for its Efficient Organization*, by an Officer (Wilson),—*A Retrospect of the Afghan War with Reference to Passing Events in Central Asia*, with Map and Appendix, by Major-Gen. Sir Vincent Eyre (Allen),—*Answer to 'Who is the Real Enemy of Germany?'* Pamphlet, by Arnold Henry Heinemann (Asher),—*Judgment of the Press of the United Kingdom, America and the Continent of Europe upon a Subject of Great National, Social and Economic Importance which now occupies the Attention of the Imperial Government, and cannot*

fail to create a New Currency suitable to the Daily Wants of the Nation (Manchester, Kirby),—and *Regulations and Constitution of the Colonial Society*.

LIST OF NEW BOOKS.

Berrie's (D. G.) *Monographs Historical and Practical*, 8vo. 10/6 cl.
Brady's (W. M.) *State Church in Ireland*, 8vo. 12/6 cl.
Brooke's (Rev. S. A.) *Sermons at St. James's Chapel*, York St. 6/ Cape's (J. M.) *The Buckhurst Volunteers*, 3 vols. cr. 8vo. 31/6 cl.
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Trollope's (Frank) *A Woman's Error*, 2 vols. cr. 8vo. 21/ cl.

"THE SPACIOUS FIRMAMENT ON HIGH."

Maidstone, June 8, 1869.

I have paid close attention to the very interesting discussion as to the authorship of this noble hymn; and it strikes me that one item of internal evidence has been hitherto overlooked. I allude to the palpable adhesion to the Ptolemaic theory of astronomy, which is enunciated in the first two lines of the last verse—

What though, in solemn silence, all
Move round this dark terrestrial ball;

where the earth instead of the sun is made the centre of our system. Is it probable that Addison could have committed this mistake? It is not only highly improbable, it is almost morally impossible; for there can be no doubt that he had adopted the Copernican theory, and if he had written these two lines at all, would have expressed them somewhat in this manner—

What though, in solemn silence, all
Move round their bright imperial ball.

That Addison actually held the sun, and not the earth, to be the centre of our system, I am able to prove from his own pen. In an exquisitely beautiful paper on the religious lessons suggested by the aspect of the midnight heavens (the exact number of which I cannot at this moment supply, but it is transferred from the *Spectator* into the *Spirit of the British Essayists*, and bears the signature C), occurs this sentence:—"Were the sun, which enlightens this part of the creation, with all the host of planetary worlds that move about him, utterly extinguished and annihilated, they would not be missed more than a grain of sand upon the sea shore." Addison, then, could not have been the writer of the hymn.

I perceive, in the last *Athenæum*, that both Mr. Bolton Corney and Mr. S. W. Christophers claim the honour for Dr. Isaac Watts. But if Addison was acquainted with the true astronomical theory, much more must Watts have been acquainted with it; his mind being, of the two, more addicted to scientific studies, whether metaphysical or physical. Among the various publications of Dr. Watts I find mentioned an 'Elementary Treatise on Astronomy and Geography.' In preparing that treatise (say when he was twenty years of age), he must have made himself familiar, either at first or second hand, with the writings of Copernicus, of Galileo, and perhaps of his own great cotemporary, Sir Isaac Newton, whose magnificent generalizations had then been some seven or eight years before the world. We may conclude, therefore, that no more than Addison, and much less than Addison, could Watts have perpetrated the false astronomy of the last verse.

Thus, of the three candidates as yet proposed, Marvell remains as the only one eligible to the vacant distinction. Immersed in politics from his early manhood, his best thoughts and affections devoted to his country, it is not likely that he was acquainted either with the speculations of Copernicus, or the telescopic achievements of "starry Galileo"; while the book announcing Newton's discoveries did not appear till some years after

the incorruptible patriot had gone to his reward. Marvell, then, might have both lived and died in perfect ignorance of the new astronomy; and so far as this item of internal evidence is concerned, might have been the author of the hymn.

R. E. B. MACLELLAN.

THE PRINCE OF WALES'S VISIT TO EGYPT.

Shelton, Staffordshire, June 7, 1869.

Sir Gardner Wilkinson's vindication of the precedent and English attribution of the origin of the ancient Egyptians to an Asiatic source in the last *Athenæum* seems to be complete. In this communication, Sir Gardner Wilkinson alludes pointedly to "the features" and "the formation of the skull" of the ancient Egyptians. As such a basis is taken by one so accomplished in all Egyptian lore for his argument, it appears scarcely proper to pass by the writings of one who devoted more attention to the study of these features and this formation than probably any one before or since. I allude to Prof. Morton, of Philadelphia, a very able and honest observer. In his 'Crania Egyptiaca,' 1844, one of his conclusions was that "the Egyptian race was modified by the influx of the Caucasian natives of Asia and Europe." This is almost the same view as that of "Mariette Bey," Professor Owen, Sir Gardner Wilkinson, and others. But this was not by any means the mature and final opinion of Prof. Morton. Such we learn from a MS. published after his death. ('Types of Mankind,' 1854.)

Speaking of the Nilotic Race, in which he includes the ancient Egyptians of the pure stock and the modern Fellahs, Morton says, "I am compelled, by a mass of irresistible evidence, to modify the opinion expressed in the 'Crania Egyptiaca,' viz. that the Egyptians were an Asiatic people. Seven years of additional investigation, together with greatly increased materials, have convinced me that they were neither Asiatics nor Europeans, but aboriginal and indigenous inhabitants of the Valley of the Nile, or some contiguous region; peculiar in their physiognomy, isolated in their institutions, and forming one of the primordial centres of the human family"—p. 318. J. BARNARD DAVIS.

Bekesbourne, June 7, 1869.

Sir Gardner Wilkinson, in his communication printed in your last number, seems not to appreciate the significance of the discoveries made by Mariette Bey, which were so deservedly brought to public notice by Prof. Owen, and so lucidly expounded by him at the anniversary dinner of the Royal Geographical Society.

The point—as it had at once presented itself to me when in Egypt in January, 1862, and my attention was directed to it by Dr. Schnepf, Secretary of the Egyptian Institute at Alexandria,—is, that we owe to M. Mariette the actual discovery, in the north-easternmost portion of Egypt, of a race of men of a type quite different from the Egyptians, both ancient and modern. I so expressed myself at the time to Dr. Schnepf, pointing out to him that these people are the remains of the ancient Mitzrites, called "Egyptians" in the translations of the Hebrew Scriptures, of whose existence as a people distinct from the Egyptians themselves, by whom they were subjugated, and into whom they subsequently became merged, and so became lost as a separate nation, a memorial has been preserved, independently of those Scriptures, in the legendary history of the Hyksos, or Shepherd Kings.

In a paper 'On the Complexion of the Ancient Egyptians,' read before the Royal Society of Literature on March 24, 1836, and printed in the third volume of the Society's *Transactions*, I expressed the opinion that there were no means of reconciling the discrepant evidences on the subject therein discussed, "except by the hypothesis which is advocated in my 'Origines Biblicæ' [published in 1834]; namely, that the natives of ancient Egypt were derived from two distinct original stocks; the one, and the earliest possessors of the country, being of Ethiopian descent, who entered Egypt from the south; and the other being the people who are mentioned in the Hebrew Scriptures under the name of מִצְרַיִם (Mitzrim), or Mitzrites, who, in all the translations of those Scriptures, from the Septuagint downwards, are incorrectly called Egyptians."

tians; and their country, Mitzraim, is, in like manner, improperly designated Egypt, and whose original country was not any portion of Egypt itself, but was situate wholly to the eastward of the Isthmus of Suez. The former of these two peoples was, as may well be conceived of a race which came from the south, of a dark colour, approaching to, if not actually, black; and it is to this people that are applicable...the descriptions of Eschylus and Herodotus....The latter people, the Mitzrites, being sprung from an Arabian and northern stock, could not have been of much, if any, darker complexion than the Israelites themselves."

This is the people whose remains have been exhumed by M. Mariette, and who are described by Prof. Owen as "certainly not African, not Ethiopian, but Asiatic, with indications of a more northern origin than the Assyrian or the Hindoo." And he adds the remark, most important zoologically as well as historically, that "to the Arabian shepherds, Hyksos, or Sheikso, Egypt was indebted for the horse as a beast of draught. Previous to this Philistine or Arabian invasion, the manifold frescoes on the tombs of Egyptian worthies show no other soliped than the ass. The dromedary was a still later introduction."

But we know, from numerous passages in the Hebrew Scriptures, that both the horse and the dromedary ("camel") existed among the people under whose king the Israelites were in bondage. Consequently, it is the merest truism to say that this people, who in the earliest known period of history possessed the two animals in question, are not the people among whom, as their sculptures and frescoes demonstrate, these animals were a late introduction.

I may mention that this argument, as regards the horse, was made use of in page 273 of 'Origines Biblicæ,' and as regards the dromedary ("camel"), in page 48 of my 'Vertheidigung gegen Dr. Paulus' (Leipzig, 1836).

Reverting to the question of the origin of the primitive Egyptians, as distinct from the Mitzrites, I believe that Herodotus was substantially right in saying (Euterpe, xv., Cary's Translation, page 100)—"For my own part, I am not of opinion that the Egyptians commenced their existence with the country which the Ionians call Delta; but that they always were since men have been; and that as the soil gradually increased, many of them remained in their former habitations, and many came down lower; for anciently Thebes [or more properly the Thebaid]—*Orig. Bibl.* p. 161] was called Egypt."

By this the historian must be understood to mean that the Egyptians were a nation of southern and not of northern extraction; which opinion I believe to be the correct one, in opposition to that so long entertained by Sir Gardner Wilkinson and other Egyptologists, and now categorically reiterated by him.

But, in thus expressing myself, I must be understood not to mean that the primitive Egyptians were African negroes, or anything like them. "On the contrary," as I stated in my paper in the *Transactions of the Royal Society of Literature*, already referred to, "I conceive the negroes of Africa to be the descendants, in an extremely low state of degradation, of the primitive people, who first entered that continent by the way of Ethiopia, and who were possessed of a much higher degree of cultivation than the Egyptians themselves; for it is manifest that this latter people, instead of advancing, were, until the period of the arrival of the Greeks, gradually descending the scale of civilization, and that the state of manners described by Herodotus and other writers (like that which we observe in the Chinese, among whom imitation is almost all that is left in the place of the intelligence possessed by their predecessors,) was the natural result of that degeneracy which, when unchecked, is inevitable to human nature."

This primitive people, who first entered Africa by the way of Ethiopia, came, as I have always maintained (see 'Origines Biblicæ,' pp. 158, 159), from the south of Arabia, whence they "crossed over into Ethiopia, and settled there; becoming the aboriginal inhabitants of that country, and

being, in fact, the stock from which, in the progress of time, has sprung the greater portion of the negro nations by whom the vast continent of Africa is peopled." And thus far I agree with Sir Gardner, "that they are not of African extraction, but that, like the Abyssinians and many inhabitants of the known valley of the Nile (i.e. of the Blue River), they bear the evident stamp of an Asiatic origin."

This question, however, is entirely apart from the one now so prominently placed before the world by Prof. Owen, which is that of the radical distinction between the two races of man in the north-eastern-most corner of the continent of Africa; the one being the Mitzrites, or "shepherds," who were the possessors of horses and dromedaries ("camels"), and among whom the Israelites were in bondage, and the other being the Egyptians of profane history, among whom, as their monumental remains demonstrate, these animals were not introduced till a comparatively late period. And I hail the bringing this forward to public notice by Prof. Owen not merely as one of the good results, but probably as the best and most important result, of the visit to Egypt of the Prince and Princess of Wales.

THE BREITMANN BALLADS.

60, Paternoster Row, June 8, 1869.

It is with reluctance that I again bring the subject of the Breitmann Ballads before your notice; but Mr. Hotten, not content with the wrong he has done to the author, has in some of the notes to what he facetiously calls a "new and complete edition," thought proper to attack me personally in my capacity as editor of my edition of these now famous lyrics. Mr. Hotten had no right, and indeed it was gratuitous on his part, to name me as the editor, as I had never publicly announced myself as such. But let that pass, inasmuch as I am quite ready to assume the responsibility. In fact I have reason to be grateful to him, for there is a Nemesis in everything, and, in one of the notes I am speaking of, Mr. Hotten (or mayhap his learned co-editor, H. L. W.) has been guilty of such an absurdity that I cannot resist the temptation of bringing it to light from its obscure hiding-place. My so doing will, at the same time, point out a novel danger to which successful American writers are now exposed, viz., that of having their texts corrupted and their meaning misinterpreted by editors who are as incompetent as they are intrusive.

The following is the state of the case:—Mr. Leland describes in Breitmann's 'Christmas' a masquerade-procession, in which some of the heroes, real and fabulous, of early German times are passed in review before the spectators. In the poet's words—

Denn vollwollt Quintilius Varus who carry a Roman yoke,
Und arm in arm mit Gambrinus coom der Allemane Chroc.

I believe that the ordinarily intelligent reader would see in this passage that the poet, in order to complete his fun, invented, in contrast with Gambrinus—who is a kind of beer saint in the Low Countries and Germany—a sort of Grog (brandy) saint, to whom he gave the appropriate name of *Chroc*, with very good reason, as I shall presently show. However, Mr. Hotten, in his eagerness to make "funny" and "original" notes, completely misses the point, and explains—*risum teneatis, amici!*—"Chroc" as meaning *Ger. Krug; Eng. mug, jug*; in other words, "King Gambrinus walking arm in arm with an Alemannic mug!" He closes the announcement of this erudite discovery with the following characteristic remark:—"The editor of another edition of the present volume, a German by birth, says: 'Chroc.—An Alemannic hero unknown to history' (!)"

In reply to this attempted sarcasm I may remark, that my notes were written for persons of education, and it would have been incompatible with the views I hold of the duties of an editor, if I had ostentatiously put forward such knowledge as, I must assume, the readers I had in view possess in common with myself. My note on "Chroc," which "J. C. H." and "H. L. W." find fault with, conveys as much information as the reader probably requires to have about "Chroc," viz., that

he is a hero of legend, and not of authenticated history. I might have added to my note, had I not wished to avoid a display of pedantry, that a certain "Chroc" is mentioned by Gregory of Tours (*Horum temporum*,—sc. Valeriani et Gallieni—et *Chrocus*, ille Alamannorum rex, commoto exercitu, Gallias pervagavit. *Historia Francorum*, i. 30), but that his testimony regarding "Chroc" has not met with general acceptance by the historians.

Ex uno disce omnes. It would be easy to pick out other precious bits from Mr. Hotten's "original" notes, but—

Jam lector queritur deficitque,
Ohe, jam satis est....

NICHOLAS TRUBNER.

ASSYRIAN LAW TABLET.

June 3, 1869.

Few persons would suppose from Mr. Sayce's letter in the *Athenæum* of May 29th that the tablet to which he referred, and which he stated to contain a code of laws "older than the Mosaic legislation," was given in the time of Assur-bani-pal, King of Assyria, who commenced his reign B.C. 668, about 800 years later than Moses. The passage which Mr. Sayce did not translate, and which states this fact, is as follows:—"Seventh tablet (of the series commencing with the words) 'to (be) with him.' Writings of Assyria, like the old (copy), written and explained. Country of Assur-bani-pal, king of nations, King of Assyria." It will be seen from this that the tablet was copied from an older one; but we have no evidence as to when the original was written; and certainly we have no proof that it is as old as the Mosaic Code. As an evidence of its antiquity, Mr. Sayce gives the fact that *atta* is used for both masculine and feminine of the pronoun "thou"; but *atta* is only used for the feminine once, and on column 3. the correct feminine form *atti* is used in the following sentence, *ul-ummi atti*: "Not my mother thou (art)," i.e. thou art not my mother. The one case where *atta* is used instead of *atti* may be an error of the scribe. There is another instance of the substitution of masculine for feminine forms on the same tablet in the case of the verb *iktabi*, "he shall say," which in two instances is used for *taktabi*, "she shall say." Similar errors are found in documents of the age of Assur-bani-pal, and I cannot think the occurrence once of *atta* for *atti* an evidence of extreme antiquity.

Mr. Sayce gives the paragraphs in reverse order; those he numbers I. stand on the Tablet after those he marks II.

A translation of part of this Tablet has been published by Mr. Fox Talbot in his 'Assyrian Glossary,' page 37. There is a difference between Mr. Talbot and Mr. Sayce in the following particular. Mr. Talbot translates, "If a woman shall repudiate her husband, and shall say to him, 'thou art not my husband'; while Mr. Sayce writes, 'If a wife say to her husband, 'thou art not my husband,' leaving out the verb (*teir*), which means that she was unfaithful to her husband."

Both Mr. Talbot and Mr. Sayce read the first word in each paragraph "penalty," and put the word "if" after it; but this word "*summa*" itself means "if," and is used in other cases where there is no penalty. Mr. Sayce reads two-thirds of a maneh of silver and two-thirds of a bushel of corn; but the Assyrian sign means one-half, and is correctly translated by Mr. Fox Talbot. I here give a translation of the paragraphs relating to the law of father, son, husband and wife, which have been completed since the publication of the Tablet.

1. If a son to his father shall say, "thou art not my father," he shall cast him off, send him away, and for silver shall sell him.

2. If a son to his mother shall say, "thou art not my mother," her relatives shall cast him off, in the city they shall humble him, and from the house they shall expel him.

† An inscription which Mr. Sayce brought under the notice of your readers (*Athen.* No. 2142), and which he called a "hitherto unedited inscription," had been translated and published previously, by Mr. F. Talbot, in the *Transactions of the Royal Society of Literature*, Vol. 8, Part 1. Mr. Talbot there states that M. Oppert had first published it in his 'Expédition Scientifique,' page 333.

3. If a father to his son shall say, "thou art not my son," from house and ground he shall exclude him.

4. If a mother to her son shall say, "thou art not my son," from house and property she (?) shall exclude [him].

5. If a wife to her husband is unfaithful, and shall say, "thou art not my husband," into the river they shall throw her.

6. If a husband to his wife shall say, "thou art not my wife," one-half maneh of silver he shall pay [to her].

GEORGE SMITH.

GOSSIP FROM ITALY.

Naples, May 21, 1869.

IN the month of March advantage was taken of the visit of His Majesty, the King of Italy, to Naples to carry into effect the long-cherished desire to recommence excavations in Ercolano. They had been suspended for nearly half-a-century, partly for the reason that the ground above was occupied by buildings or was private property, and partly from the want of money. A piece of land, however, belonging to a priest having been expropriated and purchased, in the month of March the King initiated the interesting enterprise by giving 30,000 lire out of his private purse, and by the promise of further assistance for five years. Moreover, His Majesty struck the first pick into the earth. After hard and anxious work for two months, results are now becoming visible; and for the present I content myself with sending you a report of them, extracted from the *Pungolo*:—"The day before yesterday a large room was discovered, which must have served as a kitchen. It was provided with furniture and utensils such as in those times were used in domestic operations, and they are in many respects similar to those which are used in the present day. The most important of all was an 'Armadio' of wood, which appears to have been chestnut, remarkable for its singular construction, and which is the first that has been discovered either in Herculaneum or Pompeii. On account of the different modes in which these two cities were buried, Herculaneum presents greater richness in the objects brought to light than Pompeii, where everything has suffered much more from humidity, or from the fall of the fragments of the roofs of the houses. In the upper part, that 'Armadio' had a secretaire, the door of which fell down by means of an ingenious arrangement, as may be seen from the hinges, which are still found in their places. Under the secretaire were some drawers, and in the lower part two small doors, which opened outwards, such as are found still in 'Armadii,' used for preserving provisions. Unfortunately, as the whole was carbonized, it has been found impossible, as it was at first hoped it might have been, to preserve it. Besides this piece of furniture, so precious as illustrating the private life of that age, fourteen bronze vases, great and small, were found, but of little artistic value. A bronze candelabrum and a lucerna of the same metal are, however, of considerable value and importance. There were found also two small glass amphore, a small cup, also of glass, which served to hold millet-seed for birds, and some seeds of which still remain. Besides these articles were discovered various and different vases of terracotta, broken in many pieces, one of which contained grain; a marble statuette of Roman sculpture, representing a faun; a marble table in several pieces, and a small slate table, also broken. The site where these objects were found was precisely that in which the King struck the first blow in March last."

H. W.

GREENWICH OBSERVATORY.

ON Monday last, June 5, the yearly visitation of Greenwich took place, when the usual Report of the Astronomer Royal to the Board of Visitors was read. The Report spoke of the buildings and grounds as being in tolerable order. The middle room of the south-east dome is now completely fitted up as Chronometer-Room, with ample accommodation of tables of chronometers, with large chronometer-oven, and with exposed railed out-house for chronometers to be placed in the open

air. The scale of all these permits the chronometer-boxes being placed with their lids open, and with the box-fronts towards the observer. The adjustment of the heat of the oven is easy and accurate. On the magnetic ground, a shed which has been used as temporary observatory is at present planted as a shelter for detached telescopes and telescope-stands. No alteration has been made in the magnetic observatory. No important interruption has taken place in the external galvanic communications. The courses of the wires adapted to the registration of spontaneous terrestrial galvanic currents have been entirely changed. The lines to Croydon and Deptford are abandoned; and for these are substituted, a line from Angerstein Wharf to Lady Well Station, and a line from North Kent Junction to Morden College Tunnel. At each of these points the communication with earth is made by a copper plate 2 feet square.

The question of railways through Greenwich is still unsettled. After abundant consideration of this question, remarking that there is no necessity for carrying London-Woolwich passengers through Greenwich, that the construction of the great sewer will render a thorough-railway far more annoying to the town of Greenwich than it might have been formerly, and that every facility for easterly communication may be given to Greenwich and to Deptford at very small expense, Mr. Airy, satisfied that, independently of any consideration of the Royal Observatory, it would be most advantageous to all parties (including the South-Eastern Railway Company) to lay aside all thoughts of a line through Greenwich.

The library was described as very valuable, and indeed almost a standard library, for physical subjects generally, but more particularly for astronomy, magnetism, meteorology, and optics. The transit-circle is in perfect order. The clocks generally are in good order. The chronograph barrel-clock and the chronograph generally are in good order. The reflex-zenith-tube and the altazimuth are in their usual efficient state. The Shuchburgh equatorial and the Sheepshanks equatorial are both in a serviceable state. The south-east equatorial is in excellent condition.

The computations of the 7-year Catalogue, including the results of all the star-observations made in the years 1861 to 1867, are now completed and examined in every part, and preparations are begun for sending it to press.

The examination of the reductions of Bradley's first series of observations, as far as the reductions had proceeded, has been taken up by Mr. Stone. There is great want of correspondence of observations in the two elements; and of the stars on which we might reckon as additions to the recognized list, a large proportion are observed in only one element, sometimes right ascension, sometimes polar distance.

The approach of the transits of Venus has made it a duty of official astronomers to consider what steps ought to be taken now in preparing for their observation. With much care and with the consumption of much time, Mr. Airy examined into the circumstances of the two transits, and has come to the conclusion that after every reliance is placed on foreign and colonial observatories, it will be necessary for the British Government to undertake the equipment of five or six temporary stations. It is much to be desired that authority should be promptly given for procuring the instruments which will be required. On those by which local time and longitude will be determined there is no uncertainty; on the viewing-telescopes there may be some question.

Mr. G. B. Airy concludes, "In my last Report to the Visitors I considered the duties of the Royal Observatory as divisible into four classes: the utilitarian observations, &c. serviceable to astronomy and geography; the unceasing register of natural phenomena; the discussion of these phenomena; and the giving to the State, as far as possible, any assistance of a scientific character of which it may stand in need. The first, second and fourth of these classes have been steadily kept in view in the last as in preceding years. The third also has received full attention; as regards astronomy, from my first connexion with the Observatory;

and as regards magnetism, from a later year, when, in order to give a proper beginning to the complete reductions, they were made to commence from the first year of the magnetic establishment. But, as regards meteorology, the observations have not been discussed to the extent which their excellence and their possible importance seem to demand. I now contemplate entering upon a systematic reduction of the meteorological observations during the whole time of their efficient self-registration. And I propose, in the first instance, to endeavour to ascertain the laws of diurnal inequality of atmospheric temperature and evaporation temperature. My idea is, to divide the groups of days in which such reductions must be made, not necessarily according to the divisions of the calendar, but possibly in reference to other ascertained phenomena, as, perhaps, the direction of the wind. I am very desirous of receiving suggestions on the course to be pursued."

THE BRITISH MUSEUM.

THE Annual Report on the British Museum states the expenses of the establishment as estimated for the current year at 113,203*l.*, an increase of 13,823*l.* on the charge for last year. Of the former sum 50,465*l.* are for salaries and wages; purchases and acquisitions, 22,320*l.*; bookbinding, 10,920*l.*; building and repairs, 16,334*l.*; furniture and fittings, 6,184*l.* The number of visitors, 1868, was, exclusive of readers, 461,710, against 445,036 in 1867. 103,529 readers attended the Reading Room. There were 2,018 students' visits to the Sculpture Galleries. Total to all departments, 1868, 575,739, against 556,317 in 1867.

Mr. Watts reports of the Department of Printed Books great progress in arranging the Library and its Catalogue: the execution of the latter, A to M, to 310 volumes; also further progress with the remaining portion of the Catalogue, N to Z, and with the Music Catalogue, the Japan, Chinese, Hebrew Catalogues. Nearly 15,000 volumes have been sent to the binder. Average number of readers in this department, 353 per day. 42,331 volumes and pamphlets were added to the library during the year, and 33,403 parts of volumes, of which 20,130 were received according to the English copyright law, 105 under the treaties of international copyright, nearly 12,000 by purchase. In addition to the above, 5,773 articles were received, comprising play-bills, music, broadsides, songs, ballads, &c. Total, 81,507 received. The more important acquisition came in accordance with Mr. F. Slade's bequest, comprising specimens of elegant binding, a collection of Japanese books belonging to the late Dr. von Siebold, purchased.—Mr. Major reports progress in arranging and cataloguing the treasures of his Department of Maps, &c. The acquisitions here comprise 92 Japanese maps, a collection of the original charts of Capt. Cook, &c.

The Department of MSS. reports, by means of Mr. Bond, the revising of the Index to the printed Catalogue of Additions, 1848 to 1853, from Q to the end; and the publication of the Catalogue and its Index. Also progress with Class Catalogues, Indexes of writers, re-descriptions and revisions of former Catalogues of Charters, Rolls and Seals. Among the important acquisitions are a Flemish Book of Hours, of the latter part of the fifteenth century; the volume of Romances and Ballads used by Percy; portions of Capt. Cook's log-books of his first and second voyages, and the autograph copy of his journal of the latter; original letters from George the Third to the Marquis of Carmarthen; private letters of the Author of "Junius" to Woodfall, with sheets of the first edition of the collected "Letters," and other papers connected with the authorship of those writings; a volume of lute-music, composed by John Dowland and his contemporaries; the autograph medical case-book of Dr. John Hall, son-in-law of Shakespeare, 1622—1631; a note-book of S. T. Coleridge; two volumes of English Calligraphy, 1599 and 1650.—Mr. Rieu writes of important additions to the collection of Oriental MSS., and of progress with the Catalogues, comprising 757 of the former. Among these are 352 MSS., chiefly Persian and

Arabic, relating to the histories of the countries of those languages; also 339 volumes on vellum, which were selected from about 1,000 volumes captured at Magdala.

The Department of Oriental Antiquities, under Dr. Birch, besides arranging its treasures, has acquired 660 objects, among which were many remarkable items purchased from Mr. Hay, including two bronze figures of Isis, mirrors, a bronze dagger with a gold handle; wooden figures of females holding cats, of fine workmanship, spoons, models, tablets, coffin-covers, scarabei, &c.—Mr. Newton, for the Department of Greek and Roman Antiquities, notes the removal of sculpture from the temporary shed to the interior of the Museum, and other works. Among acquisitions are a grotesque terra-cotta figure of an old woman, a bronze medallion inlaid with niello, bearing a head, probably of one of the Claudian family; hydrie, amphore, mural paintings, lamps and vases purchased from M. Castellani; bronzes; a head, life-sized, winged, bound with a diadem—a very beautiful example; an engraved mirror, 1 ft. 4½ in. high; a head in the form of a vase, with interesting Etruscan inscriptions; antiquities from the Woodhouse Collection, consisting of bronzes, disks, reliefs, a statue of a lion, and a large number of miscellaneous objects. The researches of Vice-Consul Billotti and Mr. Wood at Ialysus, Rhodes and Ephesus have been rewarded by interesting discoveries of Greco-Phoenician character, inscriptions and other antiquities relating to the civic history of Ephesus.—Mr. A. W. Franks reports, for the Department of British and Medieval Antiquities, improved arrangements and considerable repairs and processes for preservation. Also 1,005 acquisitions, exclusive of the Slade and Christie Collection, which we before described. Among other new objects are celts and weapons of bronze and stone; a series of 410 antiquities from the Collection of D. G. Klemm, of Dresden, comprising many of great rarity, a helmet, dagger, and armlets, the wooden handle of a bronze palstave found in the ancient salt-works of Halbein, Austria, and a large series of sepulchral urns from Lusatia, Silesia and Saxony, remarkably like, in some of their forms, early British specimens,—the remains of a Roman enamelled vase from the Bartlow Hills,—an ivory Roman sword-pommel, a very early bronze figure, Irish,—an early Byzantine hanging lamp,—a Norwegian wooden calendar, in the form of a sabre,—and a considerable collection of Norwegian silver-gilt ornaments,—Abyssinian antiquities, including a fine panel of Limoges work,—a necklace of filigree, said to have belonged to King Theodore's queen,—elaborately engraved processional crosses,—and a remarkable woven silk hanging, with sacred subjects,—a collection of iron weapons and implements, found near Kampote, India, presented by Major G. Pearce,—finely preserved iron weapons, from tombs in the Neilgherry Hills, India.—Mr. Vaux reports, for the Department of Coins and Medals, progress in arranging and cataloguing; also the acquisition of 1,247 articles, of which 633 are Oriental, 217 Roman, 161 Greek. The last include a very rare silver coin of Populonia, a collection of Æs Grave of Italy, ten silver coins of Lycia, a unique semis of Tudor; also Roman medallions. The English coins include a silver penny of Jaenberht, Archbishop of Canterbury, during the reign of Offa,—an Anglo-Gallic mouton d'or of Edward the Third,—a rare groat of Richard the Third, with the arched crown.

Prof. Owen reports in general for the Departments of Natural History, progress in arranging and improving the exhibited collections. He complains, as before, of want of room; the additions numbering 35,552.—Dr. Gray details for the Department of Zoology the acquisition of 24,144 specimens, of which 17,144 are Annulosa; the printing of catalogues of Diurnal Lepidoptera, by Mr. A. G. Butler; and of Heteropterous Hemiptera, Part III., by Mr. F. Walker; also many important items of the additions.—The Department of Geology, under Mr. Waterhouse, has been employed in new arrangements.—The Department of Mineralogy, under Dr. Maskelyne, has acquired 1,036 specimens, including diamonds,

flexible sandstone; also that the great iron meteorite from Melbourne exhibits rapid decomposition: it has been varnished. Important results have been obtained in the laboratory regarding the mineral constituents of meteorites.—The Department of Botany, under Dr. Bennett, has received large additions, including lichens, mosses, algae, plants of Dalmatia, Styria, Sicily, Ceylon, Japan, Mauritius, California and other countries.

Mr. Reed reports of the Department of Prints and Drawings the re-arrangement of the Hutchinson collection of rubbings from monumental brasses,—the ordering of the contents of Mr. Anderdon's gift of prints and MS. notes in the Illustrated Royal Academy Catalogues, vols. iv. to xiii.,—the grouping of etchings by 495 English artists,—the re-arranging of the general collection, the most complete ever formed, of portraits after Vandyck, in four large volumes; also of the 303 sketches by De Louthembourg. Two leading points in the history of this Department during the past year have been, 1, the getting together large numbers of carbon-prints from Michael Angelo's drawings in the Louvre, Albertine Collection at Vienna, Venice, Florence, Milan, and Saxe-Weimar-Eisenach collections, 100 in number. This offers unprecedented advantages to the student. 2, The incorporation of the Hawkins collection of English satirical prints with those previously in the Museum; also the incorporation of engravings of foreign historical subjects in their proper classes, and the same with regard to portraits. Few public gatherings have increased in wealth so rapidly as that now in question. The Keeper notes the bequest of the extensive and valuable collection of engravings from Mr. F. Slade, which, since the Cracherode Gift, has not been equalled in importance as to the rarity and choice character of its items. It comprises rare specimens of Nielli, and prints of the school of Baldini,—fine examples after Mantegna, Vasari, Mocetto, G. B. del Porta, Davet, M. Antonio, M. Schongauer, J. Van Mecken, Dürer, Van Leyden, H. Burgmaier, L. Cranach, Rembrandt, Vandyck, A. Ostade, P. Potter, Hollar, C. Vischer, C. and S. De Passe, Callot, Wille, Faithorne, Hogarth, Desnoyers, Forster, Strange, Woollett, Anderloni, M. Morghen, Longhi, Garavaglio and others; also rare English portraits. Mr. Anderdon has, besides the illustrated Royal Academy Catalogues, presented 128 specimens of the skill of various members of the De Passe family. The purchases comprised drawings (Italian) by Giorgione, Titian, A. Canaletto and B. Pinelli; German, S. H. Grimm and Kobel; Dutch and Flemish, A. Van der Velde; French, A. Watteau; English, Girtin's volume of Pencil Sketches of Views of Paris. The purchases of etchings and prints comprise a brilliant impression of the Bacchanalian Frieze, by M. Antonio, the rarer of the two plates,—a remarkable collection of 189 small prints of the end of the fifteenth and beginning of the sixteenth centuries, as noted before by us,—nearly 100 "Hollars," some of which are very rare,—a unique print of St. George and the Dragon, by the Master of 1488,—a proof, unique, of C. F. Müller's 'St. John,' after Domenichino, and another of the Madonna di San Sisto,—a first state of the portrait of Rembrandt resting on a stone sill, by himself, probably the first impression of the plate, with indications of corrections which were afterwards made,—productions of Gericault, Étienne de Laune and C. Meryon,—100 examples of the finer works of Woollett, in various states. Of carbon prints large numbers are now on view, representing the art of Fra Bartolomeo, Raphael, M. Angelo, Da Vinci, Correggio, Titian, Holbein, Wolgemuth, Dürer, Baldung, Schongauer, Cranach, G. Pencz, Aldegrever and others. In gathering these transcripts Mr. Reed has done good service to students. The wealth of skill and learning thus made available will astonish those who are not familiar with the great collections of drawings, and, being massed, the whole is more useful than the parts. The Hawkins collection of satirical prints and drawings consists of nearly 8,000 works, dating from the beginning of the reign of James the First to that of Victoria. Many of these are extremely rare, were published in Holland, and, with their successors, are of great value to the student of art and history.

OUR WEEKLY GOSSIP.

THE Porcupine put into Galway on the 5th inst. and sent news to London of the Dredging Expedition. We may state at once that, so far as it goes, the news is good news. The weather had been fine, and dredgings had been made at depths from 80 to 808 fathoms. Soundings, too, have been taken in places where previous soundings were few, and these will be appreciated by our Hydrographic Office. The 808 fathom dredging, which took 1,200 fathoms of line, brought up two hundredweight of Atlantic mud—a very treasure for those who know what remarkable things this mud yields under washing and intelligent scrutiny. The "winding in" of this find occupied an hour, the donkey-engine doing its work to full satisfaction. In a haul at 110 fathoms 408 large specimens of *Echinus Norvegicus*, and a living mollusk, with eyes, were brought up. But in addition to natural history, of which we shall have particulars by and by from Mr. Gwyn Jeffreys, the expedition has demonstrated that a new kind of thermometer for indicating the temperature at any depth gives satisfactory results. This thermometer (manufactured, we believe, by Casella) will be described by Dr. Miller at the next meeting of the Royal Society. If, as is believed, this thermometer is trustworthy, then all previous thermometers used in deep-sea soundings are wrong, for at the 808 fathoms depth it showed four degrees lower than the thermometer usually employed, and the same at 723 fathoms. And further, Mr. W. L. Carpenter, who is with the expedition, writes concerning the experiments on water taken at different depths, that the bottom water does not appear to differ from surface water in the quantity of contained gases, nor in specific gravity: the latter at 60° F. being always 1.0278. But the proportions of oxygen to carbonic acid and nitrogen differ greatly, for bottom water contains from two to three times more carbonic acid than surface water. And as regards the tests for organic matter in the water, there is an almost total absence of decomposing organic matter; but of matter in a condition ready to decompose there is a nearly constant quantity whether at bottom or surface. The importance of this fact will appear when the report on the expedition comes to be published. From this it will be understood that the expedition has made a good beginning. We shall probably next hear of it from Killybegs, on the coast of Donegal. In the course of a few weeks Dr. Carpenter and Prof. Wyville Thomson will take charge of the operations, and the scene of last year's dredging in the North Atlantic will be revisited.

The Council of the Palestine Exploration Fund will open this day (June 12th) an exhibition of relics, pottery and photographs from the Holy Land, at the Dudley Gallery, Egyptian Hall. If the collection is not very large, it is of singular interest to all Bible readers.

Mr. Helps has issued the third of his biographical studies, extracted, with improvements, from his large 'History of the Spanish Conquests in America.' The subject is 'Pizarro.' The book, which is highly readable, is well adapted for a school prize.

The Rev. Alexander B. Grosart proposes to include in his "Fuller Worthies Library" complete editions of the prose and verse of Henry Vaughan, the Silurist, in four volumes, and of Fulke Greville, "friend of Sydney, Councillor of King James," in four volumes; also the poems of Sir John Beaumont in one volume, and the poems of Joseph Fletcher in one volume. The volumes already on our table consist of the poems of Thomas Walsbourn, of Giles Fletcher, and of Phineas Fletcher—the last, as yet, incomplete.

Among the new sections and arrangements of Prof. Huxley in his re-organization of the Ethnological Society is a Section on Comparative Psychology, which is intended to collect facts on a branch of study chiefly consigned to hypothesis.

At the Newspaper Press Fund Dinner Lord Houghton opened the proceedings by giving the Queen's health in a very brief form and striking phrase:—"The Queen, who reigns over a free

press and a free people." Capt. R. F. Burton in contrast referred to his experience in Paraguay, the press of which he illustrated by a minimum sample of the *Monitor of Ascension*, printed on pine-apple paper. The *Revue des Deux Mondes* had denied that there was any journal in Paraguay. This number was rather dull, as there was only one massacre, but that was the decree for the execution of Lopez's brother-in-law. As a proof of the freedom of Paraguay, an order of Lopez was handed round, commanding the shooting of a poor soldier for visiting his nurse. Lord Houghton, out of compliment to our anonymous press, made an enumeration of anonymous works. Most of the religious books of nations were anonymous; their ballads were anonymous, the authors of Thomas à Kempis and of the Letters of Junius are unknown. He might have added that the assistance he so touchingly described as given by the Fund is to the anonymous sufferers and their families.

The American plants are on view at the Royal Botanic Gardens in Regent's Park; the most glorious mass of colour to be now seen in London. The present sunshine is a happy auxiliary to such a display.

Miss Kinkel, daughter of the famous German poet, is about to retire from the practice of music as a profession. Before leaving London for Bremen, in which city she will settle, she gives a farewell concert, at the Beethoven Rooms, Harley Street, on Monday, June 21.

Mr. Hotten has reprinted Prof. Goldwin Smith's speech on the Anglo-American question in answer to that of Mr. Sumner.

The Rev. W. E. Buckley, of Middleton Cheney, has undertaken for the Chaucer Society to search the Latin Fathers for the original of Chaucer's 'Parson's Tale.'

Mr. Robert White, of Newcastle, the author of a 'History of the Battle of Otterbourne,' &c., is now engaged in writing a 'History of the Battle of Bannockburn.'

The theory that King Arthur was a Northern ruler, which Mr. Glennie has just illustrated so fully, receives further confirmation from some independent investigations of the well-known antiquary, Mr. Scott Surtees, of Sporthburgh. He identifies Blaise (= wolf in Welsh) and his inseparable Merlin with Lupus and his companion St. Germanus, and shows a most curious parallelism between the prophet and the saint. He puts Arthur on the Gwent, where he finds the remains of very large earthworks; and there, also, puts the Gwent-caster, which has been supposed to be the Hampshire Winchester. Mr. Surtees's essay will probably appear with Part IV. of Mr. Wheatley's edition of 'Merlin' for the Early English Text Society.

Mr. Henry B. Wheatley is engaged in writing a history of Piccadilly. By tracking up the various misstatements of writers on the subject to their sources, and seeing how one after another has copied his predecessor's errors without inquiry, he has come to the conclusion that the only trustworthy writer of late days on London is Mr. Cunningham. His book is one of independent research. Mr. Wheatley suggests the formation of a London Archaeological Society, which should publish all the City documents, the Acts constituting the different parishes of non-City London, &c. There is plenty of work for such a society.

A stained glass window has recently been placed in the church of Hartwell as a memorial of the late Dr. Lee.

An ingenious plan has been devised for indicating localities and distances in London. The Thames, from the most eastern point to Westminster Bridge, and a line thence to Hyde Park Corner and Knightsbridge, are considered as an equator, from which it is proposed to measure distances of a quarter of a mile each towards the north and south, and denote them by increasing numbers, similar distances from west to east being denoted by alphabetical letters. Both numbers and letters are to be put up in every street and on every lamp-post, so that a person may readily ascertain in what direction he is going, and how far he has gone. Thus, by observing that he has passed from

A 3 to A 4, he may know that he has gone a quarter of a mile towards the north or south of the equatorial line. Similarly, his advance from A 4 to B 4 would show he had gone a quarter of a mile from west to east. Addresses might thus be given with greater precision and distinctness than at present, and many disputes about cab-fares be obviated.

The Larva and Beetle perhaps of an *Elater*, or "snap-jack," has been brought from Bahia, and was shown at the British Museum last Saturday. When seen in the daylight it is somewhat like a meal-worm, but more tapering at each end and rather more than an inch long, of a pale yellow colour, with a small red head. There are ten beautiful bright golden and green luminous spots on each side of the body, edging the stigmata and differing in brilliancy as the animal respire, the head emitting a most brilliant ruby light, like the lamp of a railway locomotive. The insect often lays on its side, forming a ring of beautiful lamps, with the ruby head in the centre. When the animal crawls in the dark it looks like a double line of yellow lamps, as it were following the ruby light. The light is much more brilliant and intense than that of the glow-worm, but the individual spots are smaller.

We draw the attention of numismatists to a curious passage in the 'Carnatic Chronology' (p. 32) of Charles P. Brown, the eminent Telugu scholar:—"The dates engraven upon coins are valued by European chronologists as good evidence. But the Hejri dates on coins stamped in India are not trustworthy. A Hindu banker, named Jagat Sett prevailed upon Japir Khan, when governor, (A.D. 1718,) to adopt the system of annual coinage, and to establish a regulation that the Sica Rupee should decrease in value in the 2nd, 3rd and 4th years in the proportion of 116 to 111. By this the government derived an advantage of about two per cent. duty on the recoinage. This was estimated to yield a revenue of three lacs per annum; the remainder, which is the greater part, was enjoyed by the shroffs (native bankers), who thus profited by the annual depreciation of the coin, amounting to nearly five per cent.—See Gladwin's 'Persian and Hindu Arithmetic,' quoted by Hickey, p. 55, who adds—"In 1772, the English Government in Bengal resolved to relieve the people from this oppressive tax; and decreed that from the 12th year of the reign of the present Emperor the rupee should always pass at its original value. Therefore the coin from that period is stamped with the 12th, 15th and 19th years of the reign; but the Hejri date denotes the year when they were actually coined." This has led to a curious result. The silver rupee and the gold coin (called a mohur), though struck at Madras in 1818, and thirty years later, continued to bear a Persian inscription, declaring that they were struck at Arcot (where there has been no mint since 1800), in A.H. 1172 (which is A.D. 1758), in the reign of Alamgir; though that Emperor never ruled Arcot, and his reign ended in A.D. 1760."

The Convention of American Philologists will meet at Poughkeepsie on the 27th of July, and continue in session for some days, during which measures are to be taken to organize a permanent national society for the promotion of philological studies and research in America. Among questions to be discussed are:—How much of the time in a collegiate course of study should be given to the study of language?—How much of this time should be devoted to the study of the modern languages? Should the study of French and German precede that of the Latin and Greek languages? What position should be given to the study of the English language in our colleges and other high schools of learning? What is the most efficient method of instruction in the classical languages? What is the best system of pronouncing Latin and Greek? Should the written accent be observed in pronouncing classical Greek? What more efficient measures can be taken to preserve from destruction the languages of the aboriginal Indians of America? Some of these, as will be seen, are questions which have engaged the attention of English scholars.

The Hydrographic Commission appointed by

the Peruvian Government to survey the headwaters of the Amazon have worked steadily for some years, and are gradually making known the vast regions which lie between the Andes and the known parts of Brazil. One after another the tributaries, which in other countries would be in themselves great rivers, have been explored, and to these, as we learn by the last Report, has now been added the Ucayali. In a small steamer the explorers ascended this stream from its confluence with the Marañon to its origin at the junction of the Tambo and Urubamba—a distance of 772 miles. The country traversed is described as fertile, healthy, and populous, with a considerable amount of native trade. The exploration of the two affluents will extend the survey to the foot of the mountains, and open new fields for enterprise. The Report further mentions a particular interesting to geographers, that the Ucayali and not the Marañon should be regarded as the parent of the Amazon.

Dr. Stratmann is preparing a second edition of his 'Dictionary of the Old English Language, from 1150 to 1400 A.D.' He will give every word and form of the texts of that period that are printed.

The first fasciculus of Mr. Vigfusson's Icelandic Lexicon, with a grammar prefixed, is nearly ready for issue.

The twenty-fifth volume of the 'Histoire Littéraire de la France' has lately appeared, and deals with the literature of the fourteenth century. This great work was begun by the Benedictine monks of the congregation of St. Maur, and has been continued by members of the Institute of France. We have nothing approaching it for completeness and accuracy in England, and never shall have, we suppose, till our Early English Text and other volunteer societies, together with the Master of the Rolls and his editors, have printed all our early literature. Then some one will give us an abstract of it.

The Early Swedish Text Society has been at work above thirty years, says M. Gaston Paris, and has produced many works of great interest to students of antiquarian literature in general, as well as to Swedes. Swedish literature dates only from the thirteenth century, and consisted at first, like our own, mainly of translations. It has, like ourselves, a 'Flores and Blancheflor,' an 'Yvain' (the Knight of the Lion), a 'Valentine and Orson,' an 'Alexander' (a faithful rendering of the 'Liber Alexandri de Prellis'), a 'Bonaventura's Life of Christ' (translated in the thirteenth century, two hundred years before our English one), which are all now in print. The Swedish Text Society has also published several parts of a Collection of Old Legends, of Early Biblical Translations and Commentaries, and of a set of Rhymed Chronicles of the Middle Ages, as well as a volume of Trade Ordinances,—which we commend to the notice of Dr. Brentano, Mr. Riley, Mr. Cosmo Innes, and their fellows. In the Society's list is also the Saga of Didrik of Bern—a fifteenth-century abridgment of the Norse Thidrek Saga of the thirteenth century—and a poem on Frederick, Duke of Normandy, which has this special interest, that it was translated from a German version of an earlier French poem, and neither the French original nor its German translation is now known. Some old Swedish translations of parts of St. Bernard, and of the Legend of St. Gregory of Armenia are among the Society's texts; and its 'Revelations of St. Brigitte,' a Queen of Sweden, who died in 1373, have conclusively proved that the Swedish version was the original of the many Latin translations known from the fifteenth to the seventeenth century, and which were translated into most of the languages of Europe. We hope that some English scholar, or some Swede here, will work the Society's collection of old legends, and let us know what of special interest it adds to the general stock. All the Society's publications are in the British Museum, thanks to Mr. Watts.

The valuable library of illustrated works of the late John Dillon, Esq., has just been sold by Messrs. Sotheby, Wilkinson & Hodge. The following is a list of the prices of a few of the lots:—Butler's Hudibras and Remains, in 7 vols. 42s.

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THE SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admission, 1s.; Catalogue, 6d.
WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall.
JAMES FAHEY, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

HOLMAN HUNT'S GRAND PICTURE, 'IL DOLCE FARNIENTE,' painted in Florence, is NOW ON VIEW at Mr. MORRIS'S GALLERY, 24, Cornhill.

SINAI, EGYPT, THE ALPS, including a large new Picture of MONT BLANC.—AN EXHIBITION OF WORKS BY ELIJAH WALTON. Pall Mall Gallery, 48, Pall Mall (Mr. Wm. Thompson's), from Ten till Six.—Admission (with Catalogue), 1s.

GERMAN GALLERY, 163, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his Travels in Asia.—Admission, 1s.

EXCAVATIONS at JERUSALEM.—AN EXHIBITION of Ancient Pottery, Glass, and other relics found in the shafts of Lieut. Warren, with Models of Jerusalem, Photographs, &c., is NOW OPEN at the Dudley Gallery, Egyptian Hall, Piccadilly.—Admission, 1s.

SCIENCE

Chips and Chapters: a Book for Amateur and Young Geologists. By David Page, LL.D. (Blackwood & Sons.)

It is the business of working geologists to make Chips, as it seems to be that of Dr. Page to make Chapters. What Dr. Page's number of years may be we do not know, and are not concerned to inquire; but conjecturing his years by the number of his publications, he must be patriarchal. As we have noticed his numerous books, we have thought, especially of late, that each one would surely be his last; but the appearance of another convinces us that we shall hardly survive to commend his actually last book; for what studious Londoner can hope to equal the obstinate vitality of a Scotch patriarch?

One consequence of Dr. Page's prolific authorship is that his latest books partake of the character of a conglomerate. However solid the rock, we see that it contains fragments of pre-existing rocks. The breccia may be neatly cut and polished, but the well-worn pebbles of the old rocks only appear more conspicuously. Vulgar quarry-men call this kind of rock "plum-pudding stone," and Dr. Page must allow us to say that he is in danger of becoming pudding-paged.

Dr. Page has been, as he tells us, for thirty years a geological lecturer, and we apprehend that this volume of 'Chips and Chapters' is a conglomerate of study-worn lectures,—the spoken sharp angles being rounded off, and the whole presented with a literary polish.

The author has here struck off a couple of dozen "Chips" in the form of "Chapters," and they are all "Chips of the Old Block." We mean no disrespect to Dr. Page by this proverbial quotation, but simply that they are like what he has previously chipped off, and may, for aught we know, chip off still for some years to come. He cannot write without writing sensibly; but it may, perhaps, be as sensible to write no more, now that he has arrived at the stage of Conglomerate publications.

We shall only pick up one or two of Dr. Page's Chips, and say a word or two about them. In one Chip, entitled 'Geology and Modern Thought,' the author, in a few pages, touches upon an interesting topic,—perhaps the most generally interesting in the book. Dr. Page observes—"Had the leading geologists of this country always given full and free expression to their opinions, the opponents of geological generalizations, who are in general as ignorant of the facts of the science as they are of what is going on on the surface of Saturn, would have long since been silenced; and it is just because of this timidity and reticence that we have still to encounter their outcry against the 'dangers and disturbing tendencies' of the conclusions to which we are compelled to arrive at, by a study of the facts and phenomena that surround us."

Now, declining to notice the little faults of this sentence, it cannot be said that it really expresses the truth. Of late years there has been on the part of geological writers no timidity whatever, but quite the reverse. They have said and written what they pleased, reckless of the displeasure or disturbance they might occasion. Dr. Page himself, in his recent little book on Man, which we forbearingly noticed on its appearance, has certainly spoken without timidity or restraint, and has, as we find, done by it more harm to many minds than good to geology. One thing, indeed, is quite true, that the opponents of sound geological generalizations are as ignorant of the facts of the science as they are of what is going on on the surface of Saturn. We limit ourselves to the *sound* generalizations, by which we mean those which all accredited and practical geologists agree by common consent to accept. Yet even these cannot be forced upon unwilling and incompetent minds. The prevalent ignorance of Geology is not due to reticence or to timidity on the part of geologists, but simply to the incapability of many ordinarily educated persons to comprehend scientific reasoning. Throughout this volume Dr. Page judges things from the Scotch point of view. Near Arthur's Seat or Salisbury Craigs a man naturally learns some geology; but on Primrose Hill or Blackheath he may be as ignorant of this science as a judge or a peer.

"Less than a century ago," says the author, "the instantaneous creation of the solid framework of the earth was a matter of universal belief; now, any man of ordinary education knows that the rocky crust has been gradually formed by aqueous and igneous agencies—that it has undergone a thousand modifications, and is still under the operation of these forces, passing on to other and newer aspects." But this is unfortunately what multitudes of men of ordinary education do not know. There are coteries and little societies and large orders of otherwise educated men who shun, or dislike, or deny, or are utterly indifferent to the fundamental principles of geology. If Dr. Page were

to see some of the publications which have from time to time lain upon our table, and if he were to condescend to listen to some of the grossly absurd objections urged against the established axioms of his favourite science, even in the heart of fashionable London, he would probably in his wrath make more chips and in his despair pen fewer chapters. In truth, one might as well give lessons in classics to the figure-head of a ship, as attempt to teach geology to a certain class of minds.

In a chapter on 'Geology as a Branch of Education,' Dr. Page has expressed many common truths on the topic. 'In the Field' is the title of another Chip, and illustrates what should be every young geologist's motto, "To the field on every fitting occasion." It is for the want of field practice that the stubborn opponents of geology display so much ignorance. Men who have never spent a day in a quarry sneer at the tenets of other men who have worked for half a century amongst rocks and fossils. What would be thought of a landsman who denied the principles of navigation; or of a lawyer who combated the principles of gunnery; or of a tax-gatherer who decried botany? Yet not a whit less absurd is the practice and position of some men in our midst, who with incredible impertinence set themselves up to decry geology and denounce geologists!

We cannot part from Dr. Page without hinting at one serious obstacle to the wider acceptance of geology; viz, the frequent association of this established science with mere hypotheses. When, for instance, a teacher like Dr. Page himself combines the earnest advocacy of Darwinism, or any purely developmental theory, with his geological instruction, he does signal harm to the latter. Let this science stand alone upon its firm foundation of rocks, and let hypothesis stand apart on whatever it can find to support it. You discredit the stronger by associating it with the weaker. You lead the unreflecting public to think that both are equally hypothetical; and worse than all, you give an opportunity to our common enemies to class geologists and Darwinians together and to denounce them in one breath; whereas there are hundreds of thoroughly accomplished geologists who believe Darwinism to be a mere hypothesis of the present, destined to a short life, and a respectable interment.

SOCIETIES.

ROYAL.—June 3.—General Sabine, President, in the chair.—This being the Annual Meeting for election of Fellows, the following were balloted for and elected into the Society:—Sir S. W. Baker, M.A., J. J. Bigsby, M.D., C. Chambers, Esq., W. Esson, Esq., Prof. G. C. Foster, W. W. Gull, M.D., J. Norman Lockyer, Esq., J. R. McClean, Esq., St. George Mivart, Esq., J. R. Reynolds, M.D., Vice-Admiral Sir R. S. Robinson, K.C.B., Major J. F. Tennant, R.E., Prof. Wyville Thomson, LL.D., Col. H. E. L. Thuillier, R.A., and E. Walker, Esq.

GEOLOGICAL.—May 26.—Prof. T. H. Huxley, President, in the chair.—Messrs. E. Story, F. W. Harmer, and Dr. H. J. Fotherby were elected Fellows. The following communications were read:—'Notes on the Geology of Cape York Peninsula, Australia,' by Dr. A. Rattray, 'On the Formation of the Chesil Bank, Dorset,' by Messrs. H. W. Bristow and W. Whitaker, 'On a Raised Beach at Portland Bill, Dorset,' by Mr. W. Whitaker, 'On the occurrence of *Terebratulina diphyia* in the Alps of the Canton de Vaud,' by Mr. E. Tawney, with a Note by Mr. T. Davidson, 'On a new Labyrinthodont from Bradford,' by Dr. T. H. Huxley, with a Note on its locality and stratigraphical position, by Mr. L. C. Miall, 'On the Maxilla of *Megalosaurus*,' by Dr. T. H. Huxley.

LINNEAN.—June 3.—George Bentham, Esq., President, in the chair.—The President nominated J. J. Bennett, G. Busk, Dr. J. D. Hooker and W. W. Saunders Vice-Presidents for the year ensuing.—Mr. E. Saunders was elected a Fellow.

The following papers were read: 'Notes on the Thysanura,' Part IV., by Sir J. Lubbock, Bart.,—'Monograph of the Genus Polymorphina,' by Messrs. Brady, Parker and R. Jones,—and Letter from Herr Fritz Müller to Mr. Darwin 'On the Transformation of Stamens into Stigmata in a Species of Begonia.'

CHEMICAL.—May 20.—The President announced that arrangements had been made for the inaugural Faraday Discourse to be given by M. Dumas on the 17th of June, and for the banquet to take place on the 18th.—The following papers were read: 'On the Constitution of Hyposulphurous Acid,' by Dr. Schorlemmer,—'On a Specimen of Sulphate of Alumina from Iquique, Peru,' by Mr. F. Field,—and 'On Regnault's Chlorinated Chloride of Methyl,' by Mr. W. H. Perkin.

ROYAL INSTITUTION.—May 7.—Sir H. Holland, Bart., M.D., President, in the chair.—'On the Moncrieff System of Working Artillery as applied to Coast Defence,' by Capt. Moncrieff.

INSTITUTE OF ACTUARIES.—June 5.—Annual Meeting.—S. Brown, Esq., President, in the chair.—The following is a list of the President, Council and Officers elected to serve for the ensuing twelve months:—President, S. Brown, Esq.; Vice-Presidents, A. G. Finlaison, W. B. Hodge, T. B. Sprague, and J. H. Williams, Esqs.; Council, M. N. Adler, A. Baden, A. H. Bailey, S. Brown, E. Butler, C. J. Bunyon, G. Cutcliffe, A. Day, H. D. Davenport, A. G. Finlaison, A. P. Fletcher, W. J. Hancock, A. Hendricks, W. B. Hodge, C. Jellie, C. T. Lewis, W. M. Makeham, J. Meikle, J. Messent, B. Newbatt, E. A. Newton, W. P. Pattison, H. W. Porter, H. A. Smith, Col. J. T. Smith, T. B. Sprague, J. Stott, R. Tucker, J. H. Williams, W. S. B. Woolhouse; Treasurer, G. Cutcliffe; Honorary Secretaries, A. H. Bailey, and A. Day.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 8.—'Exploration of Lower Course of the Limpopo River,' Mr. St. V. Erskine.
Tues. Horticultural, 2.—'Genus Madecassia,' Mr. Bateman.
 — Statistical, 8.—'Statistics of the English Census,' Mr. Welton.
 — Anthropological, 8.—'Statue, &c. of Man, British Islands,' Dr. Beddoe; 'Civilization and so-called Celtic of Ireland,' Mr. Avery.
Thurs. Linnean, 8.—'Plants (Egoniaceae), collected by M. C. de Mello, in San Paulo, Brazil,' Dr. Bureau.
 — Royal, 8.
 — Antiquaries, 8.—'Remains of Early Churches, Abyssinia,' Mr. Holmes.
Fri. Philological, 8.

FINE ARTS

Painted Windows: a Lecture delivered in the Town Hall, Berkhamstead. By the Rev. F. B. Hervey. (Longmans & Co.)

This book reports the discourse which was evoked by the erection of the new west window in Berkhamstead Church, and gives, in a popular manner, a very good account of the history and characteristics of Art in glass, with lists of eminent examples in this country and its allied styles,—beginning with those fragments which are in the church of St. Denis, France, and the cathedral at Angers, and including modern examples, such as the works of Messrs. Morris, Marshall & Co., who alone satisfy artists by means of their stained glass. Mr. Hervey, who acknowledges his obligations to various sources, and has been guided, as to the technical part of his subject, by Mr. Heaton, begins at the beginning, with Egypt as a manufacturer of stained glass,—not necessarily windows; also Phœnicia, the great trader and civilizer, as Rome was the great conqueror. As to the Greeks nothing is said, although discoveries in their colonies of South Italy might afford an opening for question, if not for reference, and as showing the employment of window-glass under the Roman rule. As to the making of coloured glass vessels,

the Portland Vase, the fact that it was found in a tomb of the third century, does not limit its origin to that period. The truth is, that since gem-engraving was in vogue, this treasure might have been made at any time after power was attained to coat glass upon glass; which process the Phœnicians, if not the Egyptians, long before the Romans took to plundering, were able to perform. The Portland Vase and its fellow relics are magnificent specimens of gem-engraving, differing only in material from the ancient camei, whenever one layer of the mineral was cut through and its neighbour exposed. Proceeding from the early history of the art to that of its practice as now in vogue, the author says what is true in the letter, but by no means so in the spirit, when he avers that "the manufacture of coloured glass is now far in advance of what it ever was. There are no lost secrets in the art [this should be *craft* or *manufacture*, not *art*]; and instead of being limited, as early makers were, to seven or eight colours, there are about one hundred different tints now attainable in the colouring of glass."

The truth is apparent in the paradox that probably this very wealth of power to stain the material in "about one hundred different tints" lies at the root of the almost universal modern failure with regard to art in glass. Also that, with but one or two exceptions, the persons who make stained glass windows for this impatient generation are not artists by nature and by means of their logical sense of aptitude and beauty, so much as manufacturers who have taken the matter up as a "business," and whose homage to the laws of the art by which they gain livelihoods is but of the lips. We write "lips" advisedly, because of a conviction that the greater number of these manufacturing shopkeepers do not even "understand with their heads," as folks say, the primary conditions and rationally inviolable laws of Art as applied to painting on transparent grounds, and for the display of subjects by means of light transmitted. It is hardly to be wondered at that this should be the case, when so clever a man as the late Mr. Winston was beguiled by the seductions of Munich transparency-makers and Scotch decorators, so as to sanction the intrusion of those unfortunate pictures in the windows of Glasgow Cathedral which, it is reported, are already deteriorating, although their cost exceeded, in foot by foot of *paint*ed work, that of artistically and logically wrought stained glass. Mr. Winston, with all his learning as to localities and his tact in sorting specimens of old work, did immense harm to the art of the glass-painter. We say this not because the Munich painters in question were costly to employ and their work bad, but because the principles which he advocated and they practised were fallacious.

How it happens that the modern increase of power in producing a greater number of colours than were attainable of yore is less effective than might be expected, lies in the fact that brilliance of tints is to be sought, not so much in the number of separate colours at command, as in the number of variations which may be procurable of the same colour. Diversity, or *variety in unity*, lies at the bottom of all fine colouring in Art,—hence much of the fine "colour" of the great masters' pictures is due to the manner in which they produced richly-broken tints so as to render the splendour of the hues more potent than accrues from employing "flat," &c. even and unbroken, tints. Modern processes of glass-manufacture ensure, and are really designed to produce, perfect evenness of colour in the material; whereas the old modes resulted in, and were obviously intended to produce, those diversified tints which

are so powerful in the matter. Thus, as often happens in manufacturing substitutes for artistic works, the perfectness of the mechanical means is destructive to the æsthetic quality of the result. When, as is too commonly the case now-a-days, this is not understood, the product of superior mechanical modes is inferior to that which at first sight seems unimpeachable. So long as the secret of employing broken tints is not mastered, it matters comparatively little how harmoniously the individual tints proper are combined; the effect lacks brilliance, and the painting inevitably looks dull and semi-opaque, instead of rich, diversified, and jewellike. No amount of fine draughtsmanship or artful composition will supply the want of these last-named primary essentials and characteristics of design in glass. The splendour of a coloured jewel depends upon the same law of diversity in unity which presents itself in glass-staining; its varied surfaces present so many planes to the light, and reflect or transmit it accordingly in many tints. We offer these remarks by way of supplement to the excellent historical account of Art in glass which the volume before us contains. We heartily agree with Mr. Hervey in appreciating highly the superior artistic value of the works of Messrs. Morris, Marshall & Co. To the admirable qualities of these, as erected in Oxford Cathedral, Waltham Abbey, the Church at Middleton Cheney, and the South Kensington Museum, we have borne testimony.

The history of Berkhamstead Church, which here follows the essay on stained glass, is succinct, if not complete, and has much local interest. It might as well have mentioned the interment of the viscera of so eminent a person as Richard, Earl of Cornwall, King of the Romans, second son of King John of England, which took place there on his death in the Castle of Berkhamstead; his heart was buried in the Church of the Minorites at Oxford,—his body in the church at Hayles, Cornwall.

DÜRER AND VAN LEYDEN.

As we stated some weeks since, the Burlington Club has formed a wealthy collection of etchings, engravings and drawings by and after Albert Dürer and Lucas van Leyden. The former is the autograph of Marc Antonio, who furnished last year's gathering here. This is true of both, in morals as in Art: they stood opposed in what may have been the first action for artistic copyright, which was instituted because the impudent Italian had pirated the German's works, sold the copies without paying a royalty, with and without the trade-mark of Dürer, and with his own now precious signature on the tablet of the victim. Nor did this knave scruple to help himself to other men's works and thoughts, as was proved by his taking a background for 'Dido' from 'The Holy Family' (158) of Dürer's friend, "the little man who engraved on copper and was born at Leyden," splendid Master Lucas himself, who, we think, rather unwisely, has been made to play "second fiddle" here to his old companion. As to the former, however the knowledge of experts may be made popular to the effect that much trash has been written about his so-called *gothic* in working—a term which stands for stiffness and hardness, as if those appear in any pure Gothic design, and were not antagonistic to the unmixt spirit of that phase of art. The magnificent Hollander did indeed truly represent Gothic art, but, as any one may see now, it was in its grace, strength, freedom, abundance and spirit. Stiffness, hardness and angularity were Dürer's, and peculiar, even more than they were German. These matters are, however, connected with, after all, mere modes of expression. The thoughts of Albert and of Lucas were marvels of humanity. Marc Antonio translated thoughts of others honestly, when he did not steal them; always beautifully. Here, in No. 106, is the 'Life of the Virgin,' engraved on wood after

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Dürer in a legitimate manner, which, in an unlawful fashion, the Italian stole. Again, here is the famous 'Monk Sergius killed by Mahomet' (173), wrought when Van Leyden was fourteen years of age; the background of which, like that of the 'Dido,' was taken without leave for that fragment of Michael Angelo's 'Cartoon of Pisis' which Raimondi engraved. This, from the climbing action of the figures, is known as 'Les Grimpeurs.' The background of the never-to-be-forgotten Raphael's 'Adam and Eve' recalls Dürer.

As the works of Albert Dürer are likely soon to have an English exposition from the able pen of Mr. W. B. Scott, who contributes many items for our pleasure here, and there is that in them which unites the finer phases of the English mind, so that they are better known in this country than those of Raimondi or Van Leyden, we need not enter at length upon their characteristics or histories, but note the impressions which are given as one passes before such treasures of the German's art and craft as were never got together before. We note first Mr. A. Morrison's 'Portrait of Dürer,' engraved by Killian (1), which heads the collection of portraits engraved by other hands. Next our eyes are caught by Mr. J. C. Robinson's good impression of the famous etching of 'The Landscape with the Cannon' (126)—not only curious as illustrating artillery and costumes, but admirable as in all Dürer's productions—for a grand mid-distance and expansive sense of atmosphere. No. 35 is the famous 'Adam and Eve' of 1504, the splendid impression belonging to Mr. Fisher. Note also the four Madonnas with Crescents (37 a. b. c. d.). Here is the small circular Crucifixion (53), which was engraved for the sword of the Emperor Maximilian, belonging to Mr. W. Mitchell. No. 60 is one of the most famous and characteristic etchings of Dürer. 'The Great Fortune,' so called to distinguish it from another, the impression belonging to Mr. George Vaughan, with the pear-shaped chalice in her hand, naked, holding horse-trappings, eagle-winged, standing on a globe, with clouds below her feet, and that witching glimpse of Rhine country. Mr. A. Morrison's impression (62) of this seems to us, looking at the series in a bad light, the best of the several copies which are here; that of Mr. Broadhurst (61) next to it in beauty. The so-called 'Rape of Anymone by Neptune,' is superbly represented by Mr. A. Morrison's impression (63) of that scarce print. This is a glorious work, full of expression which, apart from the mere manner of its execution, is quite Greek; forlorn, the woman leaves the little German Argos upon the shore with its schloss upon the height. This copy is not superior to that in Mr. F. S. Haden's possession (64). That gem of chiaroscuro, which for want of a better name, is styled 'The Horse in the Stable,' turned to the right, with the soldier behind him, is finely shown in both modes of treatment by the four impressions for which we are indebted to Mr. G. Vaughan (76 a. and b. and 77 a. and b.). Another hardly less beautiful example appears in 'The Man asleep by a Stove' (78), the Devil whispering at his ear. The expression of the sleeper is marvellous.

Consider if any of the Italians would have treated such a subject as that which is suggested by the never famous enough 'Melencolia I.' (86), the tremendous significance of which has not yet found a full exposition, and probably never will be mastered. Rue-crowned among her laurels, the Genius of Human Thinking sits with folded wings, brooding and darkling in thought, while the bat, apt emblem of her mood, flies athwart the radiance of the sun and beneath the very Arc of Promise that spans sea and land. In the distance, a calm sea, a fertile land, 'the haunt of ancient Peace.' The splendour is darkened by the creature's presence, dashed by its dismal looks, mocked by its uncouthness, as gibbering it flutters with heavy wings. She sits with the unused keys at her girdle, moody, with the compass in her hand, sadly dreaming, cheek upon palm, arm upon knee. Behind her stand the hour-glass, the balance and the bell, memento emblems, the last of which appears above the abacus or counting-table which is inserted in the wall of the House of Life. The ladder, as if of

finite human power, to scale the heights of thought, rests against the roof, and seems to us to mock her mind, which may be engaged with the great questions 'Whence?' and 'Whither?' It is as if she had striven to climb to Heaven by the road of Science, and neglected the seraphic infant Love, who droops near her whose thoughts would soar without him. Tools mechanical and scientific litter the floor; the crucible burns in vain behind that many-sided block of stone which seems inscrutable to her genius and has apparently baffled her divining and dividing powers, making her compass but a toy; the dog, Faith, sleeps; a ciborium, incenseless, lies by him. Here is one more of the many guesses, and perhaps as futile as most. The crown of German art, the work has always been held in the highest reverence; one impression here, No. 87, belonging to Mr. A. Morrison, is known to have been in the possession of P. Mariette in 1707, and might, perhaps, be traced still further back. Here are four fine copies, of which Mr. F. S. Haden's is the best.

Albert Dürer is wholly himself in 'St. Jerome in the Desert' (82 and 83)—the figure of the grave, gaunt elder 'knocking at his poor old breast' with a stone; his emblematic lion, old like his friend (a fine point), lies beside him on the sand in that desert place of rocks and stones; behind the upstanding mass of rock in the mid-distance is the little oratory, pine-shaded, and with its little tinkling bell in the turret; further off, the world, a castle and a river. The 'Group of Four Naked Women' (80), whether copied, as we are inclined to accept, from Israel van Meckenem or not, is a noble work, grandly thought out, as is apparent through its uncouthness. The 'Lady and Gentleman walking, Death following them behind a Tree' (84) is so thoroughly in the mood of Holbein, and other completely German minds, that we need not ask, Why did that tall cavalier, with the flaunting plume and the stately, not well-favoured, lady, walk in the garden of the world? As well ask why Death stalked them, significant with the hour-glass in his hands, lurked on their footsteps, and slunk behind a tree. 'The Knight and Death' is another of Dürer's famous masterpieces (93). The best copy belongs to Mr. G. Vaughan. The knight was Franz von Sickingen. One guesses readily enough why the hideous Death, who rides beside the grave, stern champion here—knight turning from middle life to age—holds up the half-spent hour-glass so warningly, although the soldier seems returning from victory, with oak-leaves on his horse's head. Another phase of the mighty mind of Dürer appears in the charming design of 'Three Winged Children' (104 b.), and 'Four Winged Children' (104 c.).

Upstairs are some superb drawings by both the masters, some of which, the property of Mr. Malcolm, need no comment of ours. Among those which, for our pleasure, we must note for admiration is 'The Virgin seated on the Ground, with the Saviour on her Knee' (146), which is as sweet as Raphael could have produced, with greater strength than was common with him. Also half-Italianized seems the 'Study for the Head of the Virgin' (149), in silver-point. Mr. Fisher's 'Four Naked Women' (157) is a copy from the print No. 80, to which we have above adverted. 'The Holy Face' (141) is another copy. Mr. Malcolm's 'Skeleton with a Scythe in his Hand, riding on a half-starved horse' (143), is not by Albert Dürer, being utterly unlike in style to his works, and of fine but frequent German inspiration. Neither by him is the vividly-painted, but unsold 'Back of a Kingfisher,' belonging to Mr. A. Morrison (132): as to this very interesting work, it may be sufficient to note that if Albert Dürer understood one branch of art-craft more than another, it was that which produces foreshortening, of power with which this splendid picture shows naught. Neither can we attribute to the great master now in question the 'Two Standing Figures, SS. Catherine and Barbara' (144), which belong to the same generous owner.—Mr. Mitchell's 'Death bearing the train of a Lady, and deriding her' (154), has all the sardonic humour of Holbein: a very fine drawing.—Mr. Holford's marvellous 'Two Old Men's Heads' (156), in silver-point,

dated 1520, is worthy of Da Vinci, the master of masters.

We want space to do justice to the noble artist of Leyden, who, as a designer, is to be placed in the front rank; a composer inferior to few; one of the earliest as well as most genuine of humorous painters; a consummate draughtsman, the wealth of whose invention is but poorly displayed here, even in respect to his engravings and woodcuts, and, of course, by his pictures not at all. We could not expect the large picture which Passavant ascribed to him in Longford Castle, but the original little gem of the 'Quack Dentist' might have been borrowed from the Devonshire collection. Here are the fine 'small' 'Passion,' 'The Adoration of the Magi,' and 'The Painter's Portrait' (184), a wonderful example. A curious and highly interesting addition to this collection is a case containing many specimens of 'Artistic Glass,' designs engraved through gold leaves which were fixed to glass plates, in the manner of the so-called 'Early Christian Glass,' which is illustrated by examples found in the Catacombs of Rome. The collection belongs to the Marquis d'Azeglio, and, if not unique, is the most extensive of its kind.

THE SUPPLEMENTARY EXHIBITION.

OUR experience being large and our opportunities great, we have seen a considerable number of bad pictures, but never, not even at the Pantheon, Oxford Street, or at the Exhibition of the Society of British Artists, have so many come at once under notice as at the 'Select Supplementary Exhibition' in Bond Street. The few tolerable exceptions are as follows, out of a collection of 552 in number:—'The Spoiler' (No. 44), by Mr. R. S. Stanhope, shows a female army-follower, one of the vultures of battle, tearing, for the sake of its gold embroidery, from the grasp of two slain warriors, the banner for which they had contended. There is an immense deal of vigour in this design; the workmanship is good in general, with great faults of drawing; but much of the colour is capital. 'Evening off the Menai Straits' (51), by Mr. Brett, a sunny effect, is modelled with the ordinary care of the painter, and remarkably good in its atmosphere; a true copy of nature.—No. 341, 'Wood, Spring Priory, Somerset,' by Mr. C. Bigg, is, as a sketch, beautiful in delicate greys and, so far as it goes, charmingly coloured.—Mr. Weatherhead's 'Vespers' (248), is very pretty.—Mr. E. F. Brentnall's 'A Reverie' (432), a lady seated and thinking, is very rich in expression, and admirably wrought: a cleverly-worked study.—No. 588, by Mr. J. C. Robinson, 'Dundonell Hills,' is original and striking, so good that it ought to be more thoroughly wrought out: see also, by the same, 'Little Lock Brook' (380), and 'A Military Road, Normandy' (384), by Mr. J. S. Babb.—Two pictures by Mr. Inebold, 'Stonehenge' (282) and 'Venice from the Lido' (78), we have recently and specially noticed and described. A few works remain to be commended to the student; these are Mr. J. C. Naish's 'Stand by! Ready about!' (140); Mr. H. Goodwin's 'Through the Beech Wood' (218), which lacks solidity and modelling; Mr. Daniel's 'Pantagruel, Panurge, and Friar John' (289), and 'Early Spring, near Dulwich,' by Mr. P. A. Bosworth.

FINE-ART Gossip.

At the German Gallery are now exhibiting many pictures by M. Svoboda, which illustrate the Seven Churches of Asia in a very original and topographically satisfactory manner, having withal not few or mean artistic merits, especially in respect to atmospheric effects, which the painter has, in more than one instance, chosen with great aptitude to his subjects. These pictures have been wrought, for the most part 'on the spot,' with great care and earnestness in rendering the peculiar characters of these very famous sites, the seldom-seen cities of the Evangelist. The biblical student will be richly rewarded by a visit to the gallery in New Bond Street by the opportunity it will afford for seeing trustworthy pictures of Pergamus, Ephesus, Thyatira, which we name in particular as worthy of notice, and their fellow cities. It must be borne

in mind that M. Svoboda developed the curious fact that the present condition of these places very clearly illustrates the nature and effect of the prophecies which referred to them of old.

Referring to our notice of the Holbein Society's publications, the Secretary writes to us:—"There can be no doubt that much advantage would result if several copies of the works proposed to be reproduced could be compared, and the best pages only copied, so as to form a model volume; but in most cases this would be impossible. Two copies of the 'Dance of Death' were used, but the one lately belonging to Mr. Corser was as nearly perfect as a book 330 years old could be expected to be. For the next volume to be reproduced, the 'Bible Figures,' two copies will be used, one of them being beautifully clean and perfect. In some cases the books to be reproduced are almost unique. The Council will be glad to receive the loan of books which it may be desirable to copy, and will be glad also to receive suggestions."

Many artists will share our regret on hearing the death of Michael Frederic Halliday, who was known in professional and other circles as the painter of 'Measuring for the Wedding Ring,' and other pictures of considerable merit. This event happened on the 1st inst., after a very short but painful illness, the result of which, due to mortification of the intestines, surprised those who knew his strength and active physical habits. A man of very strong character, he devoted his leisure to painting at a comparatively late period in his life, and with such energy that he acquired more than respectable facility in execution. The picture above named was almost his first production, yet attracted enough attention to secure a publisher for an engraving from it. 'The Blind Basket Maker's First Child' was a better example of design than the picture which preceded it. Halliday had for many years held an honourable post in the Office of the House of Lords, was son of Capt. Halliday, R.N., and an active volunteer. Few men were more warmly regarded or widely known than he.

A meeting was recently held of the Architectural Publication Society, and a series of laudable resolutions passed, *nem. con.* Of these the most interesting, but the least novel, is the first, "That it is desirable to secure the early completion of the 'Dictionary of Architecture.'" We think so too; indeed, would even go a step further, and aver that it is desirable to publish the remainder of the work. We are distressed by the information that not more than 150 London architects subscribe to this really valuable, but very unequal publication. Its great drawback is a system of issue which is tardy beyond precedent and intricate beyond comprehension.

Mr. J. P. Seddon, for some years past one of the Honorary Secretaries to the Institute of British Architects, was unanimously re-elected to that office at the recent meeting of the Association.

Mr. Millais, engaged on a picture illustrative of the history of Sir Walter Raleigh, has sought in the neighbourhood of the great man's birthplace for accessories and a background to his painting. This artist has also in hand the subject of a cradle and its sleeping occupant floating on the stream of a violent Scottish flood. The little ark is borne unharmed. This picture, as yet incomplete, is full of incident and expression.

Among the more recent additions to the South Kensington Museum is, in the North Court, a complete cast of the famous shrine of St. Sebald, from the original by Vischer, in the church of the saint at Nuremberg, a work which was begun in 1506 and finished in 1519. This reproduction comprises all the statues of the Apostles, Fathers of the Church, amorini, mermen, &c. as well as the exquisite bas-reliefs which accompany them, and the slender shafts that support the canopy above the shrine proper, which last, however, is not added to the cast.—The Refreshment Rooms have now the appearance of completeness. The chamber which was committed to Messrs. Morris, Marshall & Co. deserves study not only on account of its admirable stained-glass windows, which are probably the

finest specimens of modern Art in their kind, but by reason of its rich and original decorations on the walls and ceilings. The central chamber, which is of lighter character than its fellows, will please the artist less than what we have named; the third room, which is the work of Mr. Poynter, is lined with painted tiles set in panels of the woodwork, and very rich in design. The windows executed from the designs of Mr. W. B. Scott, which we described some time since, are now in their places on the staircase, and are not only good in Art, but novel in the apt application of design to the purpose.

We have received 'Les Promenades de Paris' (London, Hardwicke; Paris, J. Rothschild), Livraisons 1 to 18. This work is in folio size, compiled by M. A. Alphand, and enriched by engravings on steel, chromolithographs and woodcuts. It illustrates, by means of the author and artists, the Bois de Boulogne, Bois de Vincennes, parks, squares, &c. of the Imperial city. Assuming that such a work is wanted, of which publishers are the best judges, we cannot doubt that architects of the sort now in vogue in Paris, garden-designers and decorators in the French taste, will be amply supplied with means for studying the so-called *chefs-d'œuvre* in question. Wealthy are the pages in "cuts" from the picturesque (French) view of those little "kiosks," which are abomination of desolation to Britons, to the very nozzle of the flexible tube which is used to sprinkle the said gardens with water from the Seine. All the buildings are drawn to scale; the more important among them being represented by exquisite engravings on steel, such as French architecture rejoices in. We think most of the buildings are ugly, and nearly all of them commonplace. The gardeners' portion of the work is a wonderful example of waste. In short, we fail to see the use of the publication, but should be glad to see the Louvre as richly described.

MUSIC AND THE DRAMA

MUSICAL UNION.—Madame AUSPITZ-KOLAR, Pianiste, from Vienna, on TUESDAY NEXT, June 15, at St. James's Hall, with Auer, from St. Petersburg, Ries, Bernhard and Demanek. Quartet in C. Mozart; Quintet, E. Flat. Piano, &c. Schumann; Quartet, Andante and Scherzo (poch.), Mendelssohn; Air. Viol. Solo, Bach; Solo Pianoforte, &c. Tickets, Half-a-Guinea each, may be had of Lamborn Cook & Co., and Olivier, Bond Street; and of Austin, at the Hall.—Director, J. ELLA, 9, Victoria Square.

THE ORATORIO CONCERTS.—"JEPHTHA."—THE CONDUCTOR'S BENEFIT. On TUESDAY NEXT, June 15, at Eight, Handel's "JEPHTHA," with additional accompaniments by Arthur S. Sullivan, at St. James's Hall. Miss Banks, Miss Annie Sinclair, Miss Julia Elton, Mr. Sims Reeves, and Herr Carl Stepan. 350 Performers. Conductor, Mr. Barnby.—Tickets, 1s., 2s., 3s., 5s., and 10s. at St. Novello, & Co., 1, Ebury Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket-Office, St. James's Hall.

TUESDAY, June 15, at Three o'clock.—Miss KATHERINE POYNTER'S FIRST MORNING CONCERT, at the Queen's Concert Rooms, Hanover Square. Miss Edith Wynne, Miss Katherine Poynter, Mdlle. Drasill, Mr. W. H. Cummings, Mr. Lewis Thomas. Concertina, Signor Giulio Recondi; Harp, Mr. Boleyn Reeves; Pianoforte, Mr. Ernest Motte. Conductors, Signor A. Randegger, Mr. Osborn Williams, and M. Francesco Berger.—Stalls, 10s. 6d., or to admit Three, One Guinea; Unreserved Seats, 5s.; Lamborn Cook & Co., 63 and 65, New Bond Street; and of Miss Katherine Poynter, 6, Nottingham Street, Regent's Park, W.

MR. KUHE'S GRAND ANNUAL MORNING CONCERT, in St. James's Hall, WEDNESDAY, June 16, at Half-past Two o'clock. Mesdames Adeline Patti, Vanzini, Grossi, Liebhart, Edith Wynne, Lancia, Saintron-Duby, Drasill and Titiens, M.M. Mongini, Reichardt, Vernon Rigby, Jules Lefort, Foli and Santley. Violin, Madame Norman-Neruda; Violoncello, Signor Piatti; Harp, Mr. John Thomas; Pianoforte, Mr. Kuhe. Conductors, M.M. Ardit, Bevinzon, W. Gaze, Flomati and Mr. Benedetti. Sofa Stalls, 21s.; Side Sofa Stalls, 15s.; Stalls, 10s. 6d.; Balcony and Orchestra, 5s.; Area, 3s.; Gallery, 2s. May be obtained of Mr. Kuhe, 15, Somerset Street, Portman Square; Messrs. Chappell, Mitchell, Lamborn Cook, and Olivier, in Bond Street; Keith, Prowse & Co., 48, Chapside; Hays, 4, Royal Exchange Buildings; and at Austin's, St. James's Hall.

MADAME ARABELLA GODDARD'S THIRD AND LAST PIANOFORTE RECITAL, at St. James's Hall, THURSDAY, June 17, at Three o'clock.—The Programme will include Compositions by Wilhelm Friedmann Bach, Clementi, F. Ries, Thalberg, C. Potter, W. S. Bennett, Moscheles, J. S. Bach, Scarlatti, Handel, Mendelssohn, J. Field, Schubert and Chopin. Vocalists, Miss Annie Edmonds and Mdlle. Chamerouow her first appearance. Conductor, Mr. Benedetti.—Tickets to be obtained of Madame Goddard, 95, Upper Wimpole Street; Chappell & Co., 50, New Bond Street; and Mr. Austin, St. James's Hall.

WILHELM FRIEDMANN BACH.—At her Third and Last pianoforte Recital, on THURSDAY, June 17, at Three o'clock precisely, Madame ARABELLA GODDARD will play a Grand Fantasia by W. Friedmann Bach (eldest son of John Sebastian Bach). This Fantasia, which is a Romance, has been never heard before in public. Madame Goddard will also play a Grand Sonata, by Clementi (in A), dedicated to Cherubini; Studies, by Ries, Thalberg, Potter and Moscheles; Fugues, by Scarlatti, J. S. Bach, Handel and Mendelssohn; a Romance, by W. S. Bennett; an Impromptu, by Schubert; a Nocturne, by J. Field; and a Valse, by Chopin.—Reserved places to be obtained of Madame Goddard, 95, Upper Wimpole Street; Chappell & Co., 50, New Bond Street; and Mr. Austin, St. James's Hall.

MISS EMMA BUER'S FIRST CONCERT, WEDNESDAY EVENING, June 16, HANOVER SQUARE ROOMS. Vocalists: Miss Robertine Henderson, Miss Annie Edmonds, Miss Maria Severa (of the Royal Academy of Music, by permission), and Mr. Macfarren; Violin, Mr. Henry Holman; Violoncello, Signor Piatti. Conductor, Mr. Walter Macfarren.—Tickets, 7s. and 5s. at the Music-sellers, and of Miss Emma Buer, 34, Blomfield Street, Maida Hill.

JUNE 17th.—The LONDON GLEE AND MADRIGAL UNION, St. James's Hall (established 1859), give their LAST CONCERT BUT ONE, on THURSDAY AFTERNOON, the 17th inst., at Three. Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Conter, Mr. Lawler, Director, Mr. Land (Cambridge-place, Regent's Park), Solo Pianist, Miss Kate Gordon and Mr. Byron.—Tickets, 1s., 2s., 2s. 1d.; at Mr. Mitchell's, 33, Old Bond Street; and Mr. Austin's, St. James's Hall.

THE INTER-UNIVERSITY COMIC MINSTRELS, or Gillette Band, will give an EVENING CONCERT, at the QUEEN'S CONCERT ROOMS, Hanover Square, on June 19. Wanted a large and appreciative audience on this occasion. Concert commences at 8.—Tickets may be obtained of Robert Cooke & Co., New Burlington Street, and at the above Rooms.

UNDER the immediate PATRONAGE of their Royal Highnesses the Prince and Princess Christian, Her Royal Highness the Duchess of Cambridge, His Serene Highness the Prince of Teck, and Her Royal Highness the Princess Mary of Teck.—At the BENEFIT'S ANNUAL CONCERT, June 23, at St. James's Hall, 7s. commence at half-past One.—A few Stalls on the Platform, near the Planos, 21s. each; Reserved Seats, 10s. 6d.; Back Balcony, 5s.; Gallery, 3s.

ROSSINI'S MASS.—"The Messe Solennelle" was repeated on Wednesday at Covent Garden, with no variation in the cast of the first performance in St. James's Hall, but with a much better result. Many inequalities disappeared in the larger area of the theatre, and thus an effect of comparative refinement was imparted to the second rendering. But as a matter of absolute fact, not of comparison, there was much more light and shade in the choral singing. We found no reason, however, to modify the opinion expressed some weeks ago. The Mass is far too important for the title 'Petite Messe' given to it in affected modesty by its author; but, on the other hand, it can scarcely bear the distinctive epithet "solennelle" ascribed to it since Rossini's death. Compare it, for instance, with Beethoven's 'Missa Solennis,' and even taking into full consideration the different nationality of the two composers, and the almost antagonistic character of their genius, the Italian Mass must be rated far below the German. To put it in the form of a rule-of-three sum, the 'Messe Solennelle' is not to 'Guillaume Tell' as the 'Missa Solennis' is to 'Fidelio.' In the two fugues, which have been so extravagantly glorified, Rossini has shown that it is possible even for the writer of 'Il Barbiere' to be dull when employed upon an uncongenial task. The more elaborate of the two fugue choruses, that on the words "Et vitam" in the Credo, is also the less effective. The impression produced by the "Cum sancto spiritu" may be chiefly traced to the wonderful spirit exhibited by the composer so soon as he has abandoned the strict fugue-form, though the commonplace character of the concluding vocal phrase irresistibly recalls an operatic finale. The tenor air, again, "Domine Deus," is built upon a vulgar theme, and is not so effective as the corresponding piece in the 'Stabat,' to which, however, it bears a strong resemblance. The bass solo, "Quoniam tu solus," has more character, but its effect is injured by excessive length. In the air for soprano, "Crucifixus," the composer trusted to his natural genius, and the result is a gem. Rarely, indeed, has spontaneous melody carried with it such deep and fervent expression. The duet, again, "Qui tollis," for female voices with harp accompaniment, is as touching as it is full of beauty, while the *terzetto*, "Gratias agimus," for contralto, tenor and bass, is built on a theme of singular grace. Of higher character, and still more effective, is the "Sanctus," for unaccompanied quartet and chorus—an exquisite piece, conceived in Rossini's happiest mood. The somewhat archaic character of the introduction enhances the natural grace of the principal theme. But it is fortunately in the last number of the work, the 'Agnus Dei,' set for a contralto solo with chorus, that the composer has risen to his highest level. The unaccompanied choral response "Dona nobis pacem," to the passionate supplication of the solo voice to the Lamb of God, "Qui tollis peccata mundi," leaves upon the listener's mind the reposeful soothing influence which it should be the object of all religious services to produce. The 'Agnus Dei' is worthy of any church writer of any age. These rough

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notes, not intended by any means to be exhaustive of the subject, have been suggested by a performance which, although an improvement on the first, would well have borne still more rehearsing. Of the solo singers Mdlle. Tijens and Mr. Santley were admirable, and Signor Mongini satisfactory, but Mdlle. Scacchi unluckily spoiled the effect of the final movement. Before the next performance the principals should come to some understanding as to the pronunciation of the Latin words, at least two systems being followed on the occasion under notice. The Offertory was played this time without mutilation, and although the theatre organ is not sufficiently complete for a solo performance, the prelude won its way into favour. The Mass is to be repeated on the 30th inst., at St. James's Hall, in the evening.

CONCERTS.—The quasi-novelties at Madame Arabella Goddard's second Recital consisted of a Sonata in B flat, by Dussek, a good example of the Austrian pianist's excellent manner; a Sonata in D, by Eberlin, comprising an admirably-conducted fugue; and Sebastian Bach's Prelude and Fugue in F, from the second book. The pianist also played Scarlatti's well-known Cat's Fugue, and one by Handel, as well as four studies by various masters; specimens of Field and Chopin; and three of Mendelssohn's most fascinating pieces, including the exquisite romance, 'The Rivulet.' All these many-styled compositions were rendered with rare intelligence, but the lady's powers were best displayed in Hummel's fine Sonata in D—a most thankful piece for a qualified player. The attention of the audience was noteworthy—alike creditable to themselves and complimentary to the performer. An unknown Sonata by Friedemann Bach, eldest son of the great Johann Sebastian, is to be brought forward at the next Recital.

'Elijah' has been repeated by the National Choral Society, but the performance called for no remark.

The greater part of 'The Creation' was performed at Mdlle. Christine Nilsson's first morning concert. The clever Swedish lady has not yet learnt to adapt her style to the exigencies of sacred music. She is, like her famous countrywoman, Madame Goldschmidt-Lind, too anxious to invest each individual word with the utmost dramatic expression. Hence a want of breadth in her phrasing, and of sustained dignity in her general interpretation of the music. The air, 'With verdure clad,' suffered most from the want of repose which we have indicated; while the descriptive air, 'On mighty pens,' with its florid passages, shakes, and its varied character, was better suited to Mdlle. Nilsson's emphatic style; her chief fault being the *trop de zèle* denounced by Talleyrand, there is no reason why she should not eventually excel as much in sacred as in operatic music. One great advantage she has over at least nine-tenths of our native vocalists—she speaks the English text with singular distinctness and purity. In 'Lucia di Lammermoor' Mdlle. Nilsson was manifestly more at her ease than in Haydn's oratorio; and she gave the *scena* of madness with rare skill. Mr. Sims Reeves and Mr. Santley took part in 'The Creation,' the choruses being sung, by no means unimpeachably, by Mr. Henry Leslie's 'Festival Choir.'

Mr. Henry Leslie's extra concert was a kind of epitome of all the best things given under his direction during the past season. Madame Arabella Goddard, Mr. Sims Reeves and Mr. Lazarus took part in the concert.

It is almost impossible to keep abreast of the benefit concerts which just now are given by the score. Some there are, however, which demand mention. Such, for instance, as that given by Herr Ernst Pauer, who brought forward some ingenious pieces from his own pen, besides taking part in concerted music of Schumann, Beethoven and Schubert.—Miss Marian Buels, a very young and very clever pianiste, introduced at her concert a MS. Sonata for piano and violoncello of much more than ordinary promise.—The only novelty at Miss Edith Wynne's concert was an effective new song by Signor Randegger, sung by herself; while

the concerts of Mrs. John Macfarren and Mdlle. Bondy only need to be named.—In deference, it must be presumed, to the Princess of Wales, who was present at Mr. Charles Halle's fifth recital, the programme was almost exclusively formed of Schubert's compositions—an instance of the present popularity of the long-neglected composer.

The subscription to the Oratorio Concerts was closed on Wednesday with a generally fine performance of 'St. Paul.' Mr. Barnby's choir has made progress during the season; and the noble choruses in Mendelssohn's first oratorio were, on the whole, excellently rendered. Madame Lemmens and Mr. Sims Reeves were the most prominent vocalists; the latter singing his best in Stephen's grand defence, and in the superb air, 'Be thou faithful unto death.'—On Tuesday there is to be an extra performance of 'Jephtha.'—Nine concerts are announced for next season; and Bach's Passion music, according to St. Matthew, and Beethoven's Mass in D, are among the ambitious and difficult works promised by the enterprising conductor.

ST. JAMES'S.—Mdlle. Schneider has brought back to London her airs and disgraces. 'La Grande Duchesse,' in which she re-appeared, has already been too much discussed in our columns, and we need not waste another word upon the gross story, the clap-trap music and the actress who has acquired fortune by her identification with M. Offenbach's heroine. That Mdlle. Schneider has an immense deal of natural talent we do not deny. Nor do we wonder that young men crowd to see her, their natural love of genuine fun quickened by the suggestive indecency that to many people lends an additional savour to wit. But we do wonder that English ladies who would be ashamed to be seen in a music-hall should give the sanction of their presence to an exhibition which is far too gross to be tolerated in the lowest music-hall in London. It should be added, that Fritz is now represented at the St. James's by his original impersonator, M. Dupuis, whose peculiar characteristic is the possession of a singularly unmusical voice. But his quaint humour, observable even in his management of a discordant *falsetto*, is highly diverting. All the characters were cleverly sustained, and the stage appointments were much better than they usually are at this theatre. Pity that so much talent and care should be devoted to so coarse an exhibition!

MUSICAL AND DRAMATIC GOSSIP.

The first performance in England of M. Ambroise Thomas's 'Hamlet' is fixed for the 17th inst.

Madame Volpini is engaged at the Royal Italian Opera; to replace, we presume, Mdlle. Ilma de Murska, who has taken her departure.

Madame Lucca has been ailing since she underwent the operation of the amputation of her tonsils. She is not coming to London this season, but is to make a long stay at Ischl, in the hope that rest and fresh air may restore her voice.

Previous to her departure for America, Miss Bateman will play at the Haymarket Theatre, on Monday week, in a new drama by Mr. Tom Taylor.

The new Charing Cross Theatre will open on Saturday next, with an operatic sketch by Mr. Carpenter, with music by Mr. E. L. Hime; a three-act drama by Mr. C. S. Cheltenham; and a burlesque of 'Norma' by Mr. W. S. Gilbert.

Madame Celeste has been playing at the Standard Theatre in Mr. Stirling Coyne's drama, 'The Woman in Red.' During next week Mr. Sothorn will appear in Lord Dundreary, on alternate nights with Mr. Sims Reeves in 'Guy Rannering.'

The musical arrangements at the Newspaper Press Fund dinner varied from the usual course. There was no musical Grace, no 'God save the Queen.' After each early toast came two short pieces. The beginning was as trite as 'God save the Queen.' It was 'Una voce poco fa,' but by Madame Monbelli. Then followed 'Ah se de prieghi miei,' by Signor Gardoni, and so in succession. After the *duo* of 'Les Muletiers,' by Signor Gardoni and M. Verger, Lord Houghton

left his presidential chair and went round to thank them, and they in return gave another verse. In graceful compliment to the noble poet, Miss Edith Wynne sang 'The beating of my own heart.' Mr. Benedict presided as conductor, and shared in the honours of the toast of thanks, proposed by Sir John Simon, to the artists who had contributed to the Fund. It followed from the arrangements that the artists were early released; while the music was more attended to, and the effect was better. The speaking business was also better thrown together.

M. Gounod has, if we may believe in *L'Art Musical*, arranged with M. de Leuven, the manager of the Opéra Comique, for the production at this theatre, of 'Roméo et Juliette,' 'Mireille,' 'Philemon et Baucis,' and 'Le Médecin malgré lui,' the composer having withdrawn from the Théâtre Lyrique all the works he wrote for the house in the Place du Châtelet.

M. Adolphe Nibelle's little piece, 'La Fontaine de Berny,' brought out last week, is in the genuine Opéra Comique school. It is elegant, agreeable and unpretentious. The *libretto*, from the pen of M. Albéric Second, author of two charming trifles at the Théâtre Français, 'Voltaire à Ferney' and 'Le Baiser Anonyme,' is very pretty. A poor peasant is on the verge of ruin when he has the good fortune to save from drowning a certain Dr. Tronchin who, absorbed in the search after truth, has fallen into a well, at the bottom of which Truth is supposed to be hidden. The doctor rewards his saviour by recommending the waters of the Fontaine de Berny, into which he fell, as possessing miraculous virtues. He sends thither a widow, who is in need of consolation, and three of her admirers, including a fat swain, whom the waters are to reduce in bulk, and an emaciated lover, who by their agency is to be made healthy and strong. La Fontaine de Berny has as much effect as the majority of *eaux thermales*; but the peasant, on whose land the well is situated, gets plenty of fees, and the doctor's object is attained. The music woven on this framework, though not particularly original, is melodious and pleasing, while the instrumentation is remarkably ingenious and effective. The success of M. Nibelle's one-act opera may well justify him in venturing on some larger work.

'Le Don Quichotte des Maris,' produced at the Déjazet, is the first dramatic essay of M. Frantz Beauvallet, son of M. Léon Beauvallet, author of 'Sur Terre et sur Mer,' and grandson of M. Pierre-François Beauvallet, of the Conservatoire. It is an amusing sketch of contemporary manners and was favourably received. 'Patrie, Édition du Soir,' a parody, by MM. Leprévost and Flan, of the famous drama of M. Sardou, has been played at the same theatre. Anything less like an English burlesque than this cannot easily be imagined. One or two of its scenes are very clever and spirited. It is rather hard, however, to see the connexion between the play and the work it is supposed to parody.

At the pleasant little Parisian summer theatre, the Folies Marigny, a clever *fantaisie*, by MM. Amédée de Jallais and Alexandre Flan, 'Aux Champs Élysées,' has been played. Cagliostro is among the *dramatis personæ*, and is seen seated at table with Nicolas Beaujon, the celebrated *fermier-général*. Beaujon has fallen in love with the portrait of Olympia, a courtesan of the age of Louis the Fourteenth. By magic, Cagliostro brings the woman to life, and transports her and her lover into modern times, sending them to the Cirque de l'Impératrice, the Exposition, the Jardin Mabille, and other places of amusement erected on the estates of Beaujon. But under all changes Olympia remains a cold and heartless woman, and Beaujon finds little in the manners of the past or the future preferable to those of his own times.

Two novelties supplement at the Gymnase the 'Filleul de Pompadour,' a piece which has called for support sooner than, considering the exceptionally immoral nature of its plot, was to be expected. 'Mon Premier' is a one-act comedy by M. Gustave Bondon. A man who has married a widow finds the comparisons established between himself and

his predecessor very little to his taste. He resorts to a stratagem, and persuades his wife that her first husband is still alive. Her fright produces an avowal of dislike towards the "dear departed," and a confession that the praise he had received was a spur to the present husband rather than a just tribute to the past. In 'Les Mensonges Innocents' of MM. Clairville and Octave Gastineau, a father, blessed with a daughter as naïve and innocent in all respects, notes, among her good qualities, one virtue—truthfulness—which she carries to an uncomfortable excess. Weary of the inconveniences which result from it, he endeavours to show her the expediency of modifying her statements, and even of indulging in an occasional "white lie." The seed he sows falls on ground prepared to receive it, and the manner in which the girl carries his teaching into effect makes him not over-contented with the effects of his counsels. Mlle. Barotaud played the modern *Agnes* with much intelligence and spirit; and the work obtained a complete success.

A drama, entitled 'Le Dompteur,' by MM. A. d'Ennery and Charles Edmond, is in preparation at the Ambigu Comique.

The negotiations of the Spanish company announced to appear at the Bouffes Parisiens have broken down, and the theatre accordingly remains closed.

The new committee of the Parisian Society of Dramatic Authors and Composers is announced. It includes M. de St. Georges, President; MM. Edmond About, Brisebarre and A. Maquet, Vice-Presidents; MM. Jules Barbier and Cadol, Secretaries; M. Goudinet, Archivist; and MM. Augier, Sardou, Labiche, Émile Jonas, Boulanger, Pailleton and Raymond Deslandes.

Brussels has its own burlesque of the constantly parodied work of M. Sardou, 'Patrie.' M. Boisselot is the author of the piece, which is entitled 'Pas de Monnaie pas de Patrie.'

The death is announced of Signor Salvatore Sarmiento, *maître de chapelle* in Naples, and composer of several operas.

A new opera, 'Die Selben Raben,' by Herr Rheinberger, has been produced, with success, it is said, at Munich.

MISCELLANEA

London-Stone.—The recent public-spirited act of the rector and churchwardens of St. Swithin has displayed the famous, more than half-hidden London-stone. It now appears to be only a piece of oolitic building-stone—a portion of some antique structure. Camden's theory, therefore, that it was a millary for Britain, falls to the ground; and the question now naturally presents itself, What does this stone represent? I am inclined to think that it is only the last remains of a stone-building of antiquity, which, being conspicuous amongst the timber houses of the middle age, was known as well to citizens as to strangers as London stone, i.e. the stone house of London. My reasons for thinking so are these. When it is first recorded in history, it is actually a dwelling-house so-called, for no other conclusion can be drawn from the way in which it is mentioned. In the 'De Antiquis Legibus,' under the date A.D. 1188, Henry Fitz Eglwin, the first Mayor of London, is described of "Londonstone"; and later on, in the 25 Hen. iii., we find one John of "Londonstone" (Lib. Albus, book i. part 2, c. 38; Vol. I., p. 103, Riley's edition). That a house should have been called in the Middle Ages a *stone* is not so abnormal as it may seem at first sight, for in Anglo-Saxon times its older form, *stan*, had undoubtedly that meaning, although it has escaped that most excellent lexicographer and scholar, Dr. Bosworth. Prof. Heinrich Leo, of Halle, long since suspected it, though he failed to detect an instance where it is so employed. In his 'Die Angelsächsischen Ortsnamen' (*sub voce Stan*) he says: "Ich vermute es hatte gleich unseren worte in der älteren zeit auch zuweilen noch einen besondern sin; stein haus." That *stan* (or stone) was used in the special sense of a stone edifice by the Anglo-Saxons, the follow-

ing example clearly enough shows: In A.D. 889, King Alfred and Æthelred, the lord of Mercia, with the consent of the Witenagemot, convey an ancient stone edifice, situate in the city of London, and known by the name of Hwætmund's stone (2 Kemble's 'Cod. Dipl.' p. 118). H. C. C.

A New Danger-Signal.—May I be permitted to make a few remarks in the pages of the *Athenæum* on a new danger-signal recently invented by me, and briefly described in the *Engineer* of the 14th of May. The plan which I have adopted will enable the authorities at a railway-station to communicate with the engine-driver of an approaching train by sounding his engine-whistle. The arrangement is simply this: an iron blade, fixed in the permanent way, worked by a handle at the station, distant about a mile, is raised in case of necessity, and cuts a stout copper wire, extended between the guards in front of the engine, upon which a special whistle, attached to the engine and connected with the wire by a very simple contrivance, gives a loud and prolonged warning to the engine-driver. This signal, which is very inexpensive, can be attached to points, crossings, &c., and has this great advantage over all others, that it is as trustworthy in foggy weather and at night as at other times. Some highly successful trials have been recently made with this invention at the works of the Alexandra Dock Company in this town; so of its practicability there can be no doubt. I desire to draw public attention to this additional means of security for railway travellers, with a view to the prevention of many of the serious accidents which so frequently occur.

W. T. C. PRATT.

4, Lansdowne-place, Newport, Monmouthshire.

Victor Hugo and 'L'Homme qui Rit.'—The translator of 'L'Homme qui Rit' has, it appears, been "a little surprised at the omission by Victor Hugo and his hero, Ursus, of one curious touch, which will be found in Chamberlayne's chapter on the Peerage: 'No Viscount is to wash with a Marquis but at his pleasure.'" (Vide note in the May number of the *Gentleman's Magazine*.) The translator apparently had not then read the second volume; for in tome ii., page 316, I find, in a long tirade upon the aristocracy, delivered to Gwynplaine by Ursus, the following passage: "Un baron ne peut laver avec un vicomte sans sa permission;" so it will be seen that Victor Hugo did not overlook after all the curious touch. Although the titles are changed, the sense and spirit are preserved.—Whilst on the subject of 'L'Homme qui Rit' it may not be out of place to mention that for some time since I have been extremely puzzled as to where the prototype of Tom-Jim-Jack was to be found: this, it will be remembered, is the popular nickname by which the *Magister elegantiarum*, Lord David Dilly-Moir, is represented as having been known to the people. Now, I have latterly come to the conclusion (although, of course, involving an anachronism) that this sobriquet is analogous to Spring-heel-Jack, under which appellation the well-known harum-scarum young Marquis of Waterford used to scare the neighbourhood of Windsor and Slough in the earlier part of Dr. Hawtrey's long reign at Eton.

Beaupot.—"G." asks in what dictionary the word "beaupot" is to be found. I can tell him the one in which it will find a place; that is, the forthcoming New English Dictionary of the Philological Society. In Mr. Gee's Letter B, Vocabulary Basis of Comparison, 1863, compiled for the purposes of that impatiently-expected work, I find the word "bowpot," with the date 1633 prefixed, as the earliest instance then known to him. In Ben Jonson's 'Tale of a Tub,' Turf says that a bridegroom was presented with "bays enough to vill a bowpott." In the 'Marrow of Complements,' 1655, a lover tells his mistress that, at their wedding, they should have "rosmary and bays to vill a bowpott." It will be observed that, in both these cases, the word is used to express a large receptacle for flowers. In 'Vanity Fair,' Miss Jemima Pinkerton refers to a "bowpot" as a bouquet, and not as a vessel for one. Within the last three or four years I have heard the musical

cry of "Sweet and pretty bowpots" from a seller of growing flowers in London streets. I put "G.'s" refined word "beaupot" at the head of this note; but I prefer the homely word *bowpot*, which to me suggests the fresh-blossomed greenery of a cottage window. EDWARD J. WOOD.

A Trippe.—In referring to the act of vandalism recently committed by disintegrating the Roman pavement, you speak of a "tasting-bit." I do not know what idea may be generally realized from this form of expression, but it does not seem to convey the real enormity perpetrated. A *cheestaster* is a hollow metal tube, which, being thrust into the cheese, withdraws a vermicular-shaped piece, the residue of which, when done with, can be replaced, so apparently filling up the cavity. But, with the pavement, a large three-cornered piece was cut out, similar to the slices usually cut out of a wedding-cake, to show the outer margin, which may answer to sugar and almond; and also a portion of the interior pattern, up to the very centre, currants and sweetmeat included. I mention this because it may serve to give a practical illustration of one of Chaucer's obscurities—"A golden kichel, or a trippe of cheese."—The *Sumpnours Tale*, l. 7329. This word "trippe" apparently means just such a slice. I am told that it is technically called "a wedge" in the present day. We may, therefore, conclude that a *trippe* means "a large three-cornered, wedge-shaped piece of cheese." A. H.

Cambridge.—May not Cambridge be a corruption of Grantabridge (*Grantabrygge*), its Anglo-Saxon name? The successive changes would probably be—*Grantabridge, Gantabridge, Cantabridge, Canbridge, Canbridge*, and, lastly, *Cambridge*, the *n* becoming, as is very frequently the case, *m* before *b*. In these changes, the only serious difficulty seems to me to be the dropping of the *r*; for *r* is, I believe, but very rarely dropped when it forms the second letter of a double consonant at the beginning of a word. We may compare, however, our (*bride*) groom with the Anglo-Saxon (*bryd*) guma; and also our *Frederick* with the Italian *Federigo*, and *Frances* with *Fanny*. As for the dropping of the syllable *ta*, we may compare *Grantchester* (A.-S. *Grantacæster*, a village on the Cam (or Granta), about two miles above Cambridge), in which the *a* has really been dropped, and the *t* is so little heard in pronunciation that I have more than once seen the name spelt *Granchester* by persons new to Cambridge. In the time of the Anglo-Saxons, it is very evident from the two names I have given, viz., *Grantabrygge* and *Grantacæster*, that the name of the river was *Granta*, both above Cambridge and at Cambridge itself. At the present time the river is sometimes, I believe, called the *Granta*, above Cambridge, that is, between Cambridge and its source; whilst at and below Cambridge it is universally called the *Cam*. If, therefore, the present name, *Cambridge*, has nothing to do with the Anglo-Saxon *Grantabridge*,—or, suppressing the common part, *bridge*—if *Cam* has nothing whatever to do with *Granta*, then we have to suppose that for some unknown reason between the Anglo-Saxon times and the present day the name of the river at and below Cambridge has been entirely changed, and with it the name of the town. It seems to me very much more reasonable to suppose that the Anglo-Saxon name *Grantabridge* has gradually, and in the lapse of time passed into the present form, *Cambridge*. It surely is more easy to derive the Latin form *Cantabrigia*, and Chaucer's *Cantbrige* from *Grantabridge*, than from *Cambridge*; and if *Grantabridge* really became *Cantabrigia*, this surely may have become *Cambridge*. *Granta* has something of a Latin look about it, and may be the Latinized form of the original British name of the river. But if so, I should expect the original British name to have contained an *r*, which the Celtic root *ken* quoted by "W. B." does not.

F. CHANCE.

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